Issue 221 • 18th Jan 1995
UK £2.75 • US $5.25

DOCTOR WHO MAGAZINE™

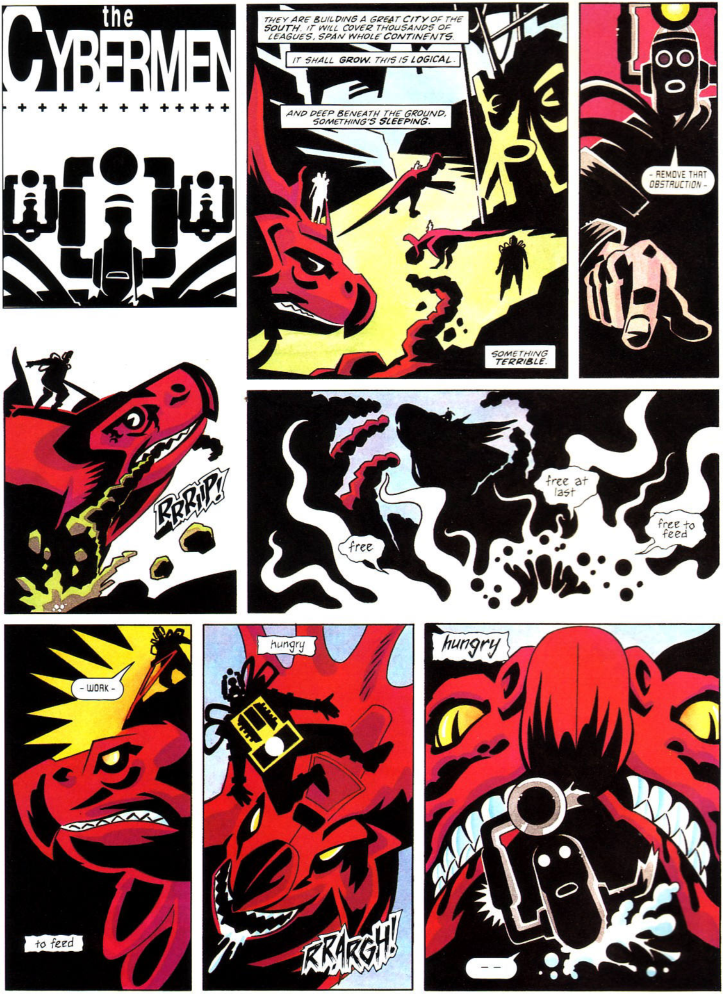
DOCTOR WHO
TRADING CARDS
2 series
from

SPECIAL OFFER:
UNIQUE *DOCTOR WHO*
TRADING CARDS
SEE INSIDE

CAROLE ANN FORD

An Earthly Woman

the CYBERMEN


THEY ARE BUILDING A GREAT CITY OF THE SOUTH. IT WILL COVER THOUSANDS OF LEAGUES, SPAN WHOLE CONTINENTS.
IT SHALL GROW. THIS IS LOGICAL.
AND DEEP BENEATH THE GROUND, SOMETHING'S SLEEPING.
SOMETHING TERRIBLE.
- REMOVE THAT OBSTRUCTION -
RRRIP!
free
free at last
free to feed
- WORK -
to feed
hungry
RRARGH!
hungry
– –

It never rains, it pours when it comes to changes here at Doctor Who Magazine. On the tail of our new-look last issue (and thanks to everyone who has commented for their favourable reactions and helpful suggestions) comes another major re-vamp. After three years in the hot seat, I'm moving on – and up! I'll still be associated with DWM as Group Editor but my responsibilities are extending to encompass a whole range of magazines that are going to be unleashed during 1995.

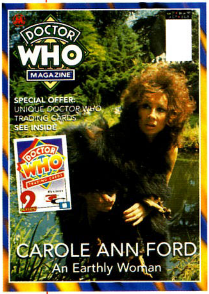
Coming aboard the good ship DWM from Issue 223 will be Gary Gillatt, whose background in magazine editorial duties ranges from local authority trade magazines to high-ranking titles such as *Chic*. Actually, with Gary Gillatt, Gary Gilbert and myself all working here, we've decided that 'Gary' is a job title rather than a name! Alternately, we could just call ourselves *The Claws of Axos* (think about it!).

It's been an interesting three years on DWM – having witnessed *Doctor Who* on audio, the exciting but ultimately disappointing fiasco of *The Dark Dimension*, 1993's *Dimensions in Time* charity pantomime, the inevitable comings and goings of the non-existent *Doctor Who* feature film and the ever-frustrating lack of concrete news (as opposed to unsubstantiated rumour) regarding the future of *Doctor Who* as a television series – whether made by Amblin/Universal or anyone else. There has also been the birth of a lot of professionally-produced 'associated' video products such as BBV's *The Stranger* series, plus DreamWatch's *Shakedown*. Kevin Davies' *More Than 30 Years in the TARDIS* . . . Virgin's *Missing Adventures* . . . Marvel's own sadly missed Doctor Who Classic Comics plus two originated graphic adventures *Evening's Empire* and *The Age of Chaos* . . .

Despite our screens being blank in regard to new *Doctor Who* television adventures, I have to say that my initial fear on taking over as editor on DWM – that we would be hard-pressed to find enough new subjects to cover – has been proved totally erroneous. Even if it never comes back to our television screens, *Doctor Who* is more alive and kicking in 1995 than it has been for years.

Gary Russell

Contents



THE CYBERMEN: *THE FLESH UNBOUND* PART ONE
2
Beginning a new Cyber-saga, now in full colour.
Script by Alan Barnes, art by Adrian Salmon.

GALLIFREY GUARDIAN
4
More news, information and competitions.

AN EARTHLY WOMAN
6
Jane Walker talks to Carole Ann Ford about her role as the Doctor's granddaughter, Susan.

DIRECTING *WHO*
12
Paul R Jackson speaks to Rex Tucker about directing *The Gunfighters* and his brief time as the initial producer of *Doctor Who*.

STRIP: *CHANGE OF MIND* – PART ONE
14
The Doctor and Liz Shaw are en route to Prague – but a telepathic murderer is about to become a terrifying obstacle. The first part of a Third Doctor strip, written by Kate Orman with art by Barrie Mitchell.

THE TELESNAP ARCHIVE
21
Continuing the Patrick Troughton serial *The Underwater Menace*.
Compiled by Matthew Pereira.

TOMBSTONE
O.K. CORRAL

ARCHIVE
23
The Gunfighters saw the First Doctor coping with toothache, wild west outlaws and Steven's vocal talents . . . An in-depth feature on this unique adventure by Andrew Pixley.

SHELF LIFE
33
Craig Hinton rummages through his Christmas shopping list and tries to decide what goodies to ask Santa for.

TIMELINES
36
Two pages of readers' comments, critiques and cries for continuity . . .

PRELUDE: *WARLOCK*
38
Andrew Cartmel provides a preview of the sequel to his previous *New Adventure* novel *Warhead*. Illustrated by Phil Bevan.

THE 1994 *NEW ADVENTURES* WRITERS
41
Our annual round-up of *Doctor Who*'s literary torch-bearers, presided over by Craig Hinton.

WHAT THE CENSOR SAW
46
Marcus Hearn looks at the censorship problems that mid-Seventies *Doctor Who* faced in the fourth part of this series.

MATRIX DATA BANK
50
Andrew Pixley answers your queries on the factual aspects of *Doctor Who*.

BEYOND THE TARDIS/PUBLIC IMAGE
51
All the latest news on what your favourite *Who* people are up to, compiled by Dominic May, plus details on how *Doctor Who* is faring in the video charts from Mark Wyman.

Editor: **Gary Russell**
Associate Editor: **Marcus Hearn**
Assistant Editor: **Warwick Gray**
Design: **Gary Gilbert**
Production: **Mark Irvine & Irfan Yunis**

This issue's competition entries should be sent on a postcard or back of a sealed envelope, clearly marked with the competition title, to: **Doctor Who Magazine**, **Marvel Comics UK Ltd., 13/15 Arundel Street, London WC2R 3DX, England.** Entries must arrive by second post on 23rd February 1995.

Thanks this issue to: Carole Ann Ford, Rex Tucker, Paul Scoones, Stephen James Walker, Mark Ward, **Virgin Publishing, BBC Video and *In•Vision*.**

For details of current subscription rates, see page 40.

Doctor Who Magazine™ Issue 221. Published by **Marvel Comics UK Ltd.** Jim Galton, Chairman. Mike Hobson, Managing Director. Paul Neary, Editorial Director. Office of publication 13/15 Arundel Street, London WC2R 3DX, England. Published every four weeks. All *Doctor Who* material is © BBC tv 1994. Diamond Logo © BBC Worldwide Publications 1973. All other material is © **Marvel Comics Ltd** unless otherwise indicated. No similarity between any of the fictional names, characters, persons and/or institutions herein with those of any living or dead persons or institutions is intended and any such similarity is purely coincidental . Nothing may be reproduced by any means in whole or part without the written permission of the publishers. This periodical may not be sold, except by authorised dealers, and is sold to the condition that it shall not be sold or distributed with any part of its cover or markings removed, nor in a mutilated condition. All letters sent to this magazine will be considered for publication, but the publishers cannot be held responsible for unsolicited manuscripts, photographs or artwork. Printed in the UK and distributed by Marketforce (UK) Ltd, 247 Tottenham Court Road, London W1P 0AU 071-261 5555. ISSN 0957-9818

ABC
CONSUMER PRESS

Gallifrey Guardian

On Tape

The Ghosts of N-Space, BBC Radio 2's sequel to 1993's *The Paradise of Death*, has now finished recording at the BBC's Maida Vale studios (see *DWM 222* for a detailed report). Joining Jon Pertwee, Elisabeth Sladen and Nicholas Courtney were a host of names familiar to *Doctor Who* followers. Best known for his roles as Azal and the original Omega, Stephen Thorne plays the villain of the piece, Max. Harry Towb, remembered as McDermot, who was swallowed by the plastic armchair in *Terror of the Autons*, plays the Brigadier's Italian uncle, Mario. Former wife to Peter Davison, Sandra Dickinson is Maggie and Richard Pearce once again becomes Sarah's photographer chum Jeremy Fitzoliver. *The Ghosts of N-Space* is due to be transmitted in February 1995, with a BBC Radio Collection double cassette sometime later in the year.

Hot on the heels of the independent video releases such as *The Zero Imperative* and *Shakedown – Return of the Sontarans* come new audio dramas featuring a number of *Doctor Who* stars.

Bill Baggs has returned to the audio medium for *The Stranger Chronicles*, which were recorded in London in mid-November.

Episode One: *The Last Mission*, written by Nick Briggs, will fit between the videos *The Terror Game* and *Breach of the Peace*. Colin Baker plays Soloman (the Stranger) with David Troughton and John Wadmore once again playing Eagan and Saul. Joining them is Elisabeth Sladen, fresh from playing Sarah Jane Smith in *The Ghosts of N-Space* for BBC Radio 2.

Episode Two: *Eye of the Storm*, written by Arthur Wallis, begins with the last moments of *Breach of the Peace*. These will be ongoing adventures for the Stranger, who may still return to video. *The Stranger Chronicles* will be available before Christmas.

Meanwhile, also in the audio medium, Sylvester McCoy and Sophie Aldred have become Roland East and Cleantha Kirkby in a new series of time travels called *Timegash*.

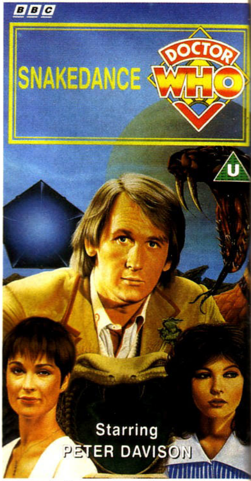
Colin Baker guest stars in the first adventure, *Sideshow*, while Caroline John plays a major role in the second story, *East End*, set around the time of Jack the Ripper.

Also appearing are Rory O'Donnell and Tom Finnis from *Shakedown* and writers Mark Gatiss and Simon Messingham.

Timegash: Sideshow will be available early in the New Year.

Uncut Cut-Price

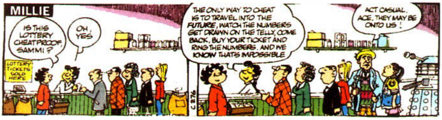
After the success of last year's campaign, BBC Video have announced a second wave of price slashing, due to commence in February 1995. The tapes which will be specially reduced to £7.99 for a limited period are: *Doctor Who – The Hartnell Years, Doctor Who – The Troughton Years, The Krotons, The Dæmons, The Curse of Peladon, The Deadly Assassin, The Keeper of Traken, Earthshock, The Caves of Androzani, Vengeance on Varos, Spearhead from Space, Death to the Daleks* and *The Robots of Death*.



The latter three titles are of special interest to collectors as BBC Video have stated that these three titles will be released complete and unedited for the first time.

Late December's *Doctor Who* video release is the 1983 story *Snakedance* the powerful sequel to *Kinda*. Starring Peter Davison with Sarah Sutton and Janet Fielding, the four-part serial features guest appearance by Jonothon Morris and Martin Clunes.

Snakedance also features Brian Miller in a prominent role. If you can tell us which *Doctor Who* luminary Brian Miller is married to you could be in with a chance of winning one of TEN copies of the story that BBC Video have kindly donated. Simply send your answer on the back of a postcard to SNAKEDANCE COMPETITION at the editorial address. Usual Marvel competition rules apply.


MILLIE
IS THIS LOTTERY CHEATPROOF, SAMMI ?
OH, YES
LOTTERY TICKETS SOLD HERE
C 276
THE ONLY WAY TO CHEAT IS TO TRAVEL INTO THE FUTURE, WATCH THE NUMBERS GET DRAWN ON THE TELLY, COME BACK, BUY YOUR TICKET AND RING THE NUMBERS. AND WE KNOW THAT'S IMPOSSIBLE
ACT CASUAL, ACE. THEY MAY BE ONTO US !

A *Daily Mirror* comic strip sent in by reader Paul Skeggs.

The Pharos Project

Jump Cut Records have revealed that CyberTech's second volume of *Doctor Who*-inspired music is nearing completion. Sylvester McCoy, Sophie Aldred and Caroline John all recorded a narrative to the album, entitled *Pharos*, during November. It is hoped that Jon Pertwee will also record some narration for the album, which is due for release in January 1995. **Doctor Who Magazine** readers have the chance to get their names printed in a special 'thanks to' section of the *Pharos* CD sleeve by ordering their copy of the album in advance. For details of the scheme send a SAE to Cybertech – *Pharos*, Jump Cut Records, 41 Eton Avenue, Wembley, Middlesex, HAO 3AZ. Alternatively, telephone Andy Sojka at Jump Cut, on (081) 902 3589.

Events

We have details of two exciting new conventions for 1995. American readers are being offered the chance to attend *Ayl-Con* (which takes place in Birmingham on 18th and 19th February) and combine the convention with a visit to London. The round-trip includes flights, accomodation in London and Birmingham and sightseeing tours as well as admission to the convention. For details of this special package and its price, US readers should telephone the toll-free number 800-890-3876, quoting 'Doctor Who'.

UK readers can still of course register for *Ayl-Con*, and enjoy a fun-packed weekend of Doctors, companions, production crew members and writers. Contact PO Box 85, Amersham, Bucks HP7 9QZ for details.

Down under, the Newcastle *Doctor Who* Science Fiction Club are celebrating thirty years of *Doctor Who* in Australia by organising a convention – *Novacon '95*. The event will take place at the Radisson Hotel, Newcastle, New South Wales from Friday 13th to Sunday 15th January 1995. All proceeds are to be donated to the Variety Club of Australia and NBN Telethon '95 in aid of Cancer Research. For further information contact the Newcastle *Doctor Who* Science Fiction Club, PO Box 140, Kotara Fair NSW 2289. If you're feeling rich, telephone Aaron on (049) 575109 or Matt on (049) 432666.

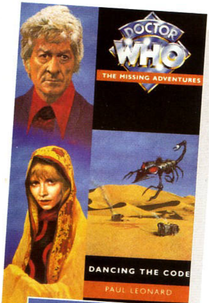
Book News

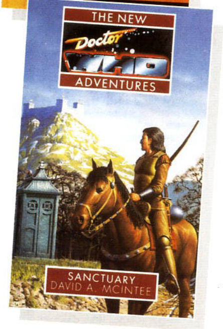
Virgin Publishing have confirmed a change in their 1995 schedule of *The Missing Adventures*.

Martin Day's *The Menagerie* moves up in the schedules to be released in April, making it the first book to feature the Second Doctor. *Invasion of the Cat-People*, the Second Doctor adventure by Gary Russell, originally scheduled for April will be released in August.

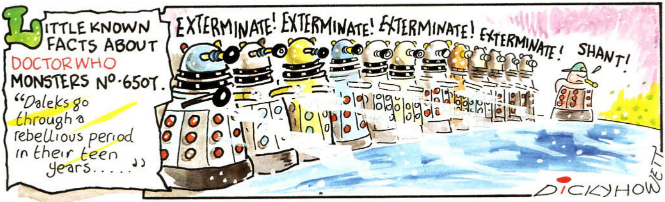
Above right is Paul Campbell's cover for *Dancing the Code*, a *Missing Adventure* featuring the Third Doctor, Jo Grant and the UNIT team. Below right is Peter Elson's cover for David McIntee's *Sanctuary*, the first purely historical *Doctor Who* adventure since *Black Orchid* was televised in 1982.

Fans of Peter Haining's long out-of-print hardcover reference books will be pleased to know that paperback versions of *Doctor Who – A Celebration*, *Doctor Who – The Key to Time* and *Doctor Who – The Time Travellers' Guide* will also be reissued in softcover format during the summer of 1995.




THE NEW Doctor WHO ADVENTURES
SANCTUARY
DAVID A. MCINTEE

Doctor Who? by Tim Quinn and Dicky Howett


LITTLE KNOWN FACTS ABOUT DOCTOR WHO MONSTERS Nº.6507.
"Daleks go through a rebellious period in their teen years....."
EXTERMINATE! EXTERMINATE! EXTERMINATE! EXTERMINATE!
SHAN'T!
DICKY HOWETT

An Earthly Woman

Carole Ann Ford talks to Jane Walker about her role as the Doctor's granddaughter Susan – and the pressures of the fame that swiftly followed.

Across the field through mists of heavy drizzle, a waif-like figure wrapped up against the weather leads a pretty bay pony to its stable, lured by the promise of a carrot. The pony is called Hover, his owner Carole Ann Ford.

Back in the warmth of her large and comfortable home in a leafy outer-London suburb, Carole Ann leaves me in charge of the tea while she dries off. A few minutes later, she settles at her large family table. At our feet her dogs Diva and Shadow gnaw loudly on their bones while the answer machine constantly records the often frantic messages of her clients.

"I'm a voice teacher, which encompasses anything to do with the voice, and anybody who needs anything to do with the voice. I tend to work with politicians, businessmen and actors who need coaching for auditions. My 7.30 call this morning was for one of our biggest industrialists. It's his AGM (annual general meeting) today and he always rings me in a panic, but I'm used to it now."

Her present career is far removed from her celebrated role as the Doctor's granddaughter Susan. Sharing her debut with William Hartnell in the first *Doctor Who* story, *100,000 BC* (1963), the precise details of how she won the role are lost in the mists of time. Carole Ann maintains that she was spotted for the part while appearing in *Man on a Bicycle*, a play for television.

"I'm still not terribly sure. I spoke to Verity (Lambert) about it and she said, 'Oh, it must have been your agent that got in touch', but I don't think she's terribly sure either. I was doing this play, Waris Hussein (the first *Doctor Who* director) and Verity were up in the control box watching, and they thought I'd be suitable for Susan. Now whether they had been invited up there by the director of the play, or whether they were just passing through, or whether my agent suggested me for it, I really don't know."

SUPERGIRL

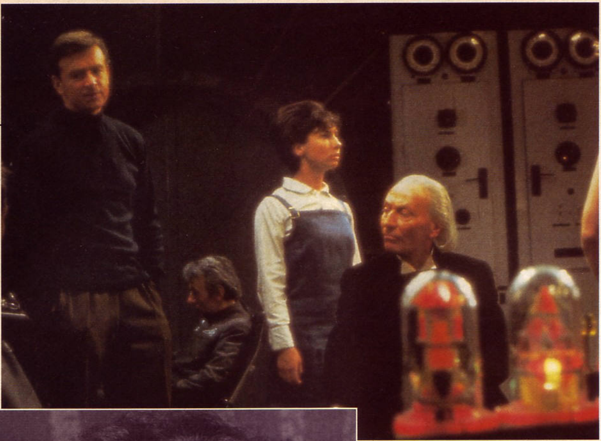
Initially Carole Ann had high hopes for the unique character of Susan, but quickly became disillusioned with the part. "It sounded very exciting, but then to me anything I was doing at the time was exciting. She wasn't going to be another teenager, she was going to have all sorts of extraordinary qualities about her – physical, mental, telepathic – she was going to be physically very strong, which I was at that time. I was a very athletic type of person, and I'm a trained dancer and acrobat. I could have done basically anything that they asked of me, although I'm not so sure about the intellectual side! Unfortunately, the part changed so radically. It was silly in a way because there was this child who was quite capable of handling the TARDIS because she did, quite frequently, and then she was told to butt out and not interfere with something that was quite mundane. I maintain that if she was constantly meeting both danger from the past, and horror, danger and monstrosities from the future, she wouldn't immediately scream. She would be able to handle herself and the situation much better than she did. At least I did get *The Sensorites*, where I did manage to communicate with these alien beings.

Right: Carole Ann today. Photo © Stuart M. Halliday.

"It was so wonderful for me to vent my fury about the men!"

"Feminism wasn't invented when I was doing *Doctor Who*, but from my personal point of view it existed, because I wanted her to be much spunkier. In the two-parter (*Inside the Spaceship*) it was so wonderful for me to vent my fury about the men! I did get the advantage in that. I got terribly annoyed about the feebleness of her at times."

Carole Ann concedes that the special attributes of such a character could have led to difficulties within the plots. "They would have had to tone down the telepathic side of her because, like later on with K9, it would have been just too easy. She could have got out of all sorts of situations by just being able to communicate telepathically with either the foreign beings or her grandfather. I can understand why Sydney Newman (the BBC's Head of Drama) toned that down, he very much wanted her to be identifi-



Right: *The Sensorites* hinted at Susan's telepathic abilities. Photo © Raymond Cusick.

Below: A BBC publicity still of Carole Ann in the early days of *Doctor Who.*

able to teenagers, which she was, except that even so, she could have been much more way-out."

FUTURE FASHIONS

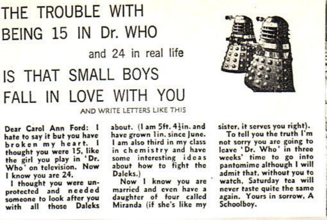
Carole Ann feels that Susan should have been allowed to more colourfully reflect teenage life in the fledgling Swinging Sixties. "She could have been a style leader, she could have worn extraordinary clothes. They were going to have designers designing especially for her, originally. Considering that they'd been travelling around for many years in the TARDIS, a young girl like that would have all sorts of things, and I thought it would have been great for her to incorporate these things in very modern clothes. I loved Mary Quant at the time, and Ozzy Clarke.

"The hair *did* prove to be a style leader because Vidal Sassoon created that look for me, and it became the particular look for Vidal Sassoon – the geometric cut. When I was cast for *Doctor Who* I had very long hair and they wanted it cut short."

In spite of the reluctance to allow Susan to be a thoroughly modern young woman, the *Doctor Who* team had few qualms about employing the first female drama producer at the BBC, Verity Lambert. Carole Ann recalls the excitement of such a radical appointment. "Whenever any mention was made of *Doctor Who* it was always, 'Oh, you've got a young woman who's producing it? That's fantastic.' She was very much the golden girl of the time, phenomenal. She was very young."

> **"I remember being in a state of rebellion almost the whole time I was in *Doctor Who.*"**

However, even this potential ally was not enough to allow Carole Ann the freedom to develop her role. "I think that Verity would have bowed to what Sydney Newman wanted. I seem to remember being in a state of rebellion almost practically the whole time I was doing *Doctor Who.* Each time I got a script I just hoped and prayed that I was going to be given something different to do. It got a little bit different with



THE TROUBLE WITH BEING 15 IN Dr. WHO

and 24 in real life

IS THAT SMALL BOYS FALL IN LOVE WITH YOU

AND WRITE LETTERS LIKE THIS

Dear Carol Ann Ford: I hate to say it but you have broken my heart. I thought you were 15, like the girl you play in 'Dr. Who' on television. Now I know you are 24.

I thought you were unprotected and needed someone to look after you with all those Daleks about. (I am 5ft. 4½in. and have grown 1in. since June. I am also third in my class in chemistry and have some interesting ideas about how to fight the Daleks.)

Now I know you are married and even have a daughter of four called Miranda (if she's like my sister, it serves you right).

To tell you the truth I'm not sorry you are going to leave 'Dr. Who' in three weeks' time to go into pantomime although I will admit that, without you to watch, Saturday tea will never taste quite the same again. Yours in sorrow, A Schoolboy.

SUN Tuesday December

Above: A clipping from *The Sun*, December 8th, 1964.

The Aztecs and *Marco Polo* – that was a shame that it got lost. If ever *Marco Polo* comes back, you must see it, it was terrific."

FAMILY TIES

Carole Ann feels very strongly that her role was more than that of an assistant. "I wasn't his companion – I was his granddaughter, so it was different for me. The relationship between us was different. Obviously we would be more caring about one another, we would be closer, so therefore be much more worried about each other, much more emotional about each other than with someone he had just picked up en route, although they obviously developed a closeness. Therefore it's not that easy to compare my role as Susan to the others who came after."

Sadly, Carole Ann felt that her problems with the character became insurmountable. "I would have left earlier if I could, probably after the third or fourth story, I don't know, when it became evident that the character was stuck in a rut and wasn't going to be allowed to develop. My contract wouldn't permit me to leave."

"I would have left earlier if I could."

Although her disappointment in her own role caused her to move on to develop her acting career, most notably in theatre, Carole Ann bears no ill feelings towards *Doctor Who*, and has many fond memories of her time on the programme, especially working with William Hartnell as the First Doctor and Jacqueline Hill as Barbara, both actors now sadly missed. "Bill Hartnell was lovely. He was very, very ill, suffering dreadfully. He didn't suffer fools gladly, he was a professional. If he saw that something was badly wrong and he knew a way of putting it right, he wasn't backwards in coming forward, which was fair enough – good for him. He had very strong opinions and he had a very funny sense of humour; basically he was as soft as butter. Like a lot of people who are like that, he gave the appearance of being quite crusty and hard, so that you didn't get the better of him, I suppose. We had a lovely relationship, he was absolutely gorgeous and I loved working with him.

"His way of working was completely different to mine because he was from the old school. I really can't remember that there was any kind of mentor situation, I probably would have learnt more from Russell (Russell Enoch – aka William Russell) and Jackie because, let's face it, the way he was playing his part bore no relation to the way I was doing mine.

"One thing I would have been a bit huffy about was if he tried to interfere. I've always had strong feelings about the way I do things. Obviously I don't say 'I won't take advice' – I would discuss things with the director, but we'd all discuss things anyway. We played together very well as a team, we were a good unit. What was difficult was if you had writers that hadn't really done their homework, who hadn't watched it before and didn't know a particular character. You had to put your foot down and say, 'sorry, she just wouldn't do this', or a director might come in and ask you to do things that weren't right for your character, then you'd have to be one of those 'difficult' actresses! That's when people get reputations for being difficult – they're not, they

Below: *Marco Polo* is a story fondly remembered by Carole Ann. Photo © BBC.

Right: The BBC were quick to publicise the stars of *Doctor Who* - even if Carole Ann had to add in the 'e' in her name herself!

Below: Carole Ann has provided narration for the two missing episodes for a proposed video tape release of *The Reign of Terror*. Photos © BBC.

CAROLEANN FORD in "DR WHO"
BBC tv

just want to get it right."

The phrases "family atmosphere" and "team-work" are often used by people who have worked on the programme during its long duration, perhaps due to the professional philosophies of the original team. Carole Ann recalls, "Jackie was a lovely, lovely lady. She was great fun, a great professional and was particularly concerned about being friendly to other people coming in to the cast. She apparently had some unfortunate experiences herself going into other casts where she'd been made to feel not particularly welcome. It can be very off-putting to go into a cast where the regular cast are a sort of clique, and you're left on your own. So we made a point of welcoming people into the cast of *Doctor Who*. This was very much from Jackie's point of view because she encouraged us to do so. She just used to be a lot of fun, a very warm lady."

WHO-MANIA

Public reaction to the new Saturday tea-time show exceeded the expectations of everybody involved in the programme, not least the four actors in the key roles. "It was phenomenal – like the Beatles! Everywhere I went I was mobbed, it's unbelievable but it's true. Some places I went, like a fete or something, I'd have to have the soldiers called in to give me an armed guard! It was like being a pop star, it really was. I could not go out of my front door without being mobbed. I certainly couldn't go shopping, it was like I'd suddenly turned into a film star.

"I think one of the reasons for the response is that it appealed to a very wide audience. It was so new, there was nothing else like it at the time. This was pre-*Star Trek* remember, so people just couldn't get enough of it.

> **"I could not go out of my front door without being mobbed."**

"Immediately (after) you become a public figure like that, all the charities say, 'please do this, please do that for us.' Every single weekend I seemed to be doing one thing or another. The only way I could get to see my daughter Miranda was to take her with me. She's thirty-two now!"

Such recognition soon became a problem for Carole Ann, who was perhaps the first actor to suffer the *Doctor Who* curse. Her words have a sadly familiar ring. "It was absolutely the kiss of death. There was no way I could be on television at all. People wanted to use me in films, but playing the same sort of character. They wanted to cash in on it because I was what was called a 'hot property' at the time. Theatre was different, thank goodness. In theatre you can go from being in a soap, for want of a better word, to playing all sorts of wonderful things because they just wanted bums on seats. It is bad

Above: Carole Ann posed for *Radio Times* during *Doctor Who*'s Tenth Anniversary celebrations. Photo © *Radio Times.*

enough to get money in the theatre, so if they could put above the play, 'as seen in *Doctor Who*', or whatever, it gets a few more people in, and I'm very grateful to everybody in the theatre for allowing me to play so many diverse roles.

"I started in the theatre – I was in the West End when I was sixteen and I did my first film when I was eight, a thing called *The Last Load*, so before *Doctor Who* I was never out of work, and I was doing really what I wanted to do – a mixture of theatre, film and television. I never wanted to be a personality, I always wanted to be a character actress, much more challenging. It's terribly sad that you got to that stage of your career and then the only thing that people are interested in is that one thing."

As Carole Ann has learned over the past thirty years, a part in *Doctor Who* seems to last a lifetime, and the demands of the programme's fans can be a heavy burden. However, apart from a brief period of saying enough in the 1980s, Carole Ann accepts her continuing role stoically. "It's part of my life. I must confess that there have been times when it's driven me round the bend. For a while I resisted it and said, 'no, I'm not going to give any more interviews on the topic. I'm not going to do one more convention!' It's not that I have anything against *Doctor Who*, I'm delighted that people are still enjoying it, it's just that frankly, it gets so boring having to seem somehow spontaneous when you're asked the same question that you've been asked countless times before.

"The point is that thirty years ago I didn't think it was going to become a cult classic. You don't make a little diary, so quite honestly if I'm going to do a convention I flick through as many Doctor Who magazines that I can, and pick up on other people's interviews to see if they remind me of anything."

HEALTH PROBLEMS

Not the least of the factors that led to her period of withdrawal from *Doctor Who*-related events was a debilitating illness from which Carole Ann has only just recovered. While filming a commercial in 1977, Carole Ann hurt her back and suffered a severe reaction to the pain-killing drug she was given. "It made me allergic to practically everything under the sun. I lost so much weight I nearly died and it completely changed my metabolism, I have since learned. Anyway, I am happy to say that through homeopathy and naturopathy we've sorted out my system now.

"I'd got to the stage where I literally collapsed last year. I could only walk with people supporting me on either side, and my discs

Colin Baker is flanked by the first and last *Doctor Who* companions, Carole Ann Ford and Sophie Aldred, during the recording of *Dimensions in Time*. *Photo © BBC.*

kept popping out all over the place, and I thought, 'this is it!' So for about a year now I've been having osteopathy, suction caps, and even blood-letting! I didn't have leeches but if he'd wanted to stick leeches on me I'd have just gone ahead. When you get to the stage when you're in such terrible pain, you just let them do anything to you.

"I've had so many accidents over the years - skiing accidents, driving and riding accidents, you name it! I have battered myself to smithereens. In fact this is the first week that I have been without pain for about thirty-five years."

Hopefully, now that her medical problems are under control, Carole Ann will be able to return at least part-time to acting, and will continue to be involved in *Doctor Who*-related projects. "The thing is that it has never gone away from me, last year more so than any other year. I have a constant stream of fan letters. I have people constantly wanting to interview me from all over the world. I could be at a convention practically every week. I've got wads, huge stacks of *Doctor Who* correspondence which I've somehow got to catch up on, and I must apologise to fans who have written to me and asked me to write back. I must tell everybody that I don't have millions of photos to send out. I don't know if the last few years' worth of *Doctor Who* people are still supplied with photos by the BBC, but it's thirty years since I did it, and people are still writing and saying 'Can you please send me a photo of you in *Doctor Who*!'"

STILL SUSAN

Thirty years have passed since twenty-two year-old Carole Ann played the teenage Susan. At fifty-four, she has retained the waif-like features and wispy elfin hair of her character, and it is only surprising to her that she is still recognised. Her discomfort at being caught before she had the chance to don her make-up is unfounded as she has the looks and figure that would make any woman envious. She has passed her photogenic qualities on to both her daughters, Miranda and eighteen year-old Tara, joint owner of Hover the bay pony.

"Amazingly, I'm still recognised. The other day I went to the Royal Academy to see an art exhibition and there was a young man there handing out the audio-cassette guides who said, 'Excuse me, am I right in thinking that you are Carole Ann Ford from *Doctor Who*?' He was very nice and we had a little chat. My husband Harry was with me, and I said, 'I don't believe this, it's still happening after all these years!'"

Although she is not keen on watching herself in any of her roles, Carole Ann was given a collection of her stories on video tape (now worn out by daughter Tara) and has herself just completed some presentation work for BBC Video. "I did some linking for a *Doctor Who* where two of the episodes were lost, which they're putting out fairly soon, I think. It was the French Revolution one – *The Reign of Terror*. I'm telling the story for the missing bits."

"All my *Doctor Who* letters have been very sweet, delightful and sometimes moving."

Carole Ann believes that the availability of some of her stories on video tape has contributed to the sustained interest in her character. "I get letters from people who are watching the very early ones that I did and they are so enthusiastic about the black-and-white stories. They are from young children, so it's not as if it's just students studying it. That's what fascinates me, they get as much pleasure out of the old ones as they do the more recent ones, or even out of what they're watching these days on television.

"All my *Doctor Who* letters have been very sweet, delightful and sometimes moving. My experiences with fans have been extraordinary. In America, at the first convention I went to in Chicago, this particular couple were sitting down chatting to me and they said, '*Doctor Who* saved our family, saved our sanity'. Apparently at that time *Doctor Who* was being shown very late in America, and this young boy and his father used to sit down and watch it together. The father used to record it for himself and his son to watch together as a regular thing. Unfortunately, the father got killed and the little boy went completely to pieces. According to the mother, the only thing that saved his sanity was to sit and watch those *Doctor Who* videos, as a sort of link to his father. When you hear that sort of thing, it makes you think that it was all worthwhile." ●

Rex Tucker

Paul R Jackson discusses Rex Tucker's brief connection with *Doctor Who* – from his short tenure as producer to his only directorial credit, on 1966's *The Gunfighters.*

At the age of eighty-one Rex Tucker now lives in retirement in Oxfordshire after spending several years in Menorca. Talking with him in his study, which contains many scripts and photographs connected with his long career in television, I began by asking Rex how he started working in broadcasting.

"I was a former schoolmaster and joined the BBC in 1937 as a script-writer/producer for *Children's Hour,* based in Birmingham. After a four year spell as a drama producer in the North Region I was selected in 1950 as one of the original producers in the BBC Children's Department. For the next twelve years I worked on over fifty drama productions which were shown live and included series such as *St Ives* and *The Three Musketeers."*

It is interesting to note that it was during this period that Rex worked regularly with many names that later became part of *Doctor Who* history – C E Webber, Hugh David, Patrick Troughton, William Russell and Roger Delgado.

One production Rex recalls producing was a six-part children's series called *The Silver Swan.* The serial was transmitted from 1952-53 and starred Carole Maybank as Lucy and Peter Cushing as Lord Henriques. It was written by C E Webber and featured a young girl who walked through a mirror into a different century — an early example of television time travel later taken up so successfully by *Doctor Who.*

Although directing *The Gunfighters* was Rex's first on-screen credit for the show, it was not his first association with *Doctor Who.*

"No. When the Children's Department was disbanded in 1963 I was taken on as a drama producer by Sydney Newman, who I recall as being a bit of a rough diamond, but nevertheless a decent man. Because of my long experience in television he asked me whether I would like to work on the early development of a new series being planned for Saturday tea-times which I later discovered was *Doctor Who.*

"I remember coming home and talking to my wife, Jean, about this new project and telling her that I did not particularly want to work on it, but as I was due to go on holiday I decided to help out with the initial casting sessions.

"The only part I advised on was for the role of the granddaughter, Susan. I saw an unknown young Australian actress, whose name I forget, who had only just arrived in the country who I believed would be ideal for the part. I then went on holiday and on my return discovered that both Sydney Newman and Verity Lambert had replaced my initial choice which I thought was rather strange."

At this stage Rex moved on to work on other projects within the Drama Department and it was not until three years later that he was approached to direct a story for the programme.

"I was asked to work on the programme to bring the standards up concerning direction. In rehearsals William Hartnell was especially pleased to have an experienced director like myself working on the programme. Recently he had worked with very young and inexperienced directors which he thought were not very good."

"I originally wanted to use Jane, my seventeen year-old daughter, to sing the ballads, but after initial rehearsals I decided that her voice was too light for American folk songs. So I engaged Lynda Baron whose voice was heavier and better suited to the songs we were using.

"I was able, however, to use Jane briefly on the production when she appeared in a short crowd scene in one episode heavily disguised with a shawl. She later became well known to children's audiences through her singing appearances on the popu-

FANCY DR
HERMAN

lar children's programmes *Rainbow* and its spin-off series *Rod, Jane and Freddy* during the Seventies and Eighties. She continues to travel round the country with Rod and Freddy delighting new generations of fans.

"I had always enjoyed using music within my children's productions and I believed Tristram Cary's music worked extremely well within *The Gunfighters*. I left him to deal with the music content after we discussed what was required. We never bothered to discuss the tempo, mood etc but God help his handpicked orchestra if one of them slipped during recording!"

Rex's final thoughts on the story concerned a row with the producer.

"Innes Lloyd wanted to take out a scene which had an extremely good piece of music attached to it when the horses came together in *The O.K Corral* but I refused. He rang me on three occasions to see if I had changed my mind about cutting the scene but I hadn't. I said if the scene was cut I wanted my name removed from the end credits and as far as I can remember instead of this happening my name sped past in a second!" ●

THE BALLAD OF THE LAST CHANCE SALOON

Lyrics by Donald Cotton and **Rex Tucker**

**Verse not in finished programme*

So fill up your glasses
And join in the song
The Law's right behind you
And it won't take long.
So come, you coyotes,
And howl at the moon
Till there's blood upon the sawdust
In "The Last Chance" saloon

On your way then you cowboys
The time will be soon
When there's blood on the sawdust
In "The Last Chance" saloon

It's your last chance of cussing
At a gunfighter's doom
It's your last chance of nothing –
At "The Last Chance" saloon

With rings on their fingers
And bells on their toes
The girls come to Tombstone
In their high-silk hose.
They'll dance on the tables
Or sing you a tune
For what's in your wallet
At "The Last Chance" saloon

On your way then you lawmen
The time will be soon
When there's blood on the sawdust
In "The Last Chance" saloon

It's your last chance of boozing
Where there's no-one to mind
It's your last chance of losing
And the first place you find.

It's your last chance for givin'
It's your last chance for rye.
It's "The Last Chance" for livin'
And the last place to die.

There's gamblers from Denver
There's guns from the South
And many a cowboy
With a dry, dry mouth
There's a rag-time piano
And a small back room
For to sleep off your troubles
In "The Last Chance" saloon.

Four days ride from the station
And you're leaving at noon –
Then your one consolation
Is "The Last Chance" saloon.

You've a good chance of swinging
It's your last chance to hide
And your last chance of singing
Till your last long ride.

It's your last chance of cussing
At your hard-earned doom
It's your last chance of nothing –
At "The Last Chance" saloon!

You've a good chance of dying
It's your last chance to hide
There won't be no flying
Till your last long ride.

So pick him up gentle
And carry him slow
He's gone kind of mental
Under Earp's heavy blow.

It's your last chance of earning
Your gun fighter's fee
The pay is in dollars
But the bullets are free.

So it's curtains for Charlie
That barman of fame
He met Johnny Ringo
And he knew Johnny's name.

He knew Johnny's name and
He spoke it out loud.
Now Charlie the barman
Has gotten a shroud.

Johnny Ringo has found her
Johnny Ringo's found Kate
The gunslinger's got her
Now what is her fate?

Johnny Ringo has seen her
She's coming his way
Johnny Ringo and Katie
Were lovers, they say.

It's curtains for Warren
They gunned the kid down
And them bad cruel outlaws
Are heading for Town.
So the Earps and the Clantons
Are aimin' to meet
At the OK Corral near
Calamity Street.

It's the OK Corral, boys,
Of gun-fightin' fame
Where the Earps and the Clantons
They played out the game.

They played out the game and
We nevermore shall
Hear a story the like of
The OK Corral.

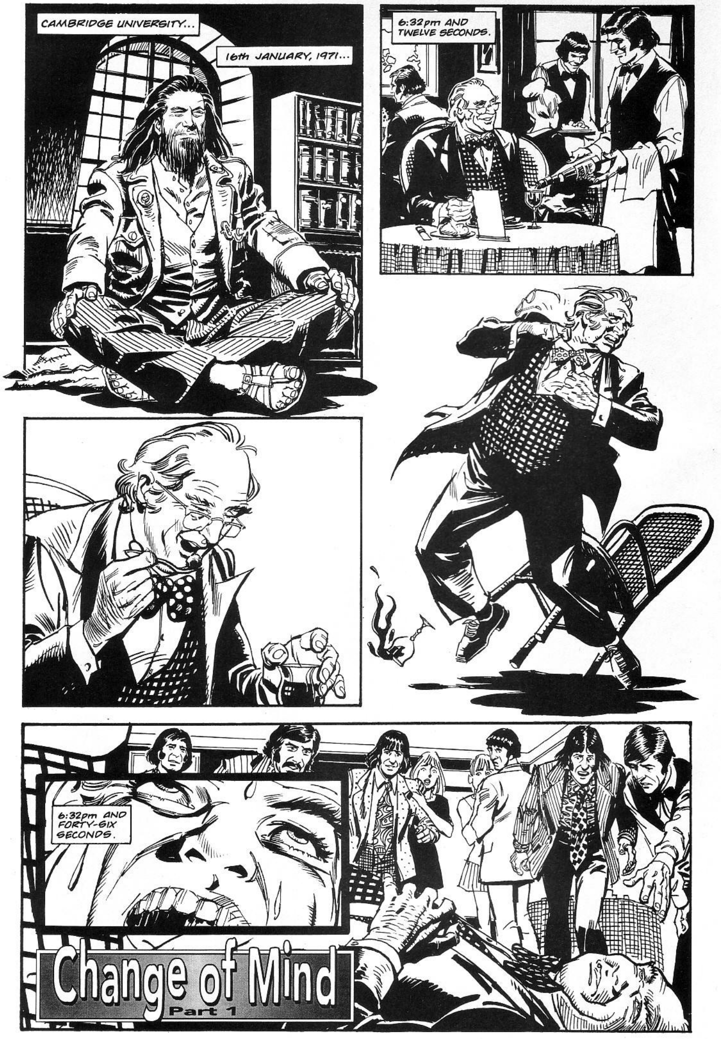
So the cards they are drawn and
The chips they are down
Them outlaws and lawmen
Are headin' for town.

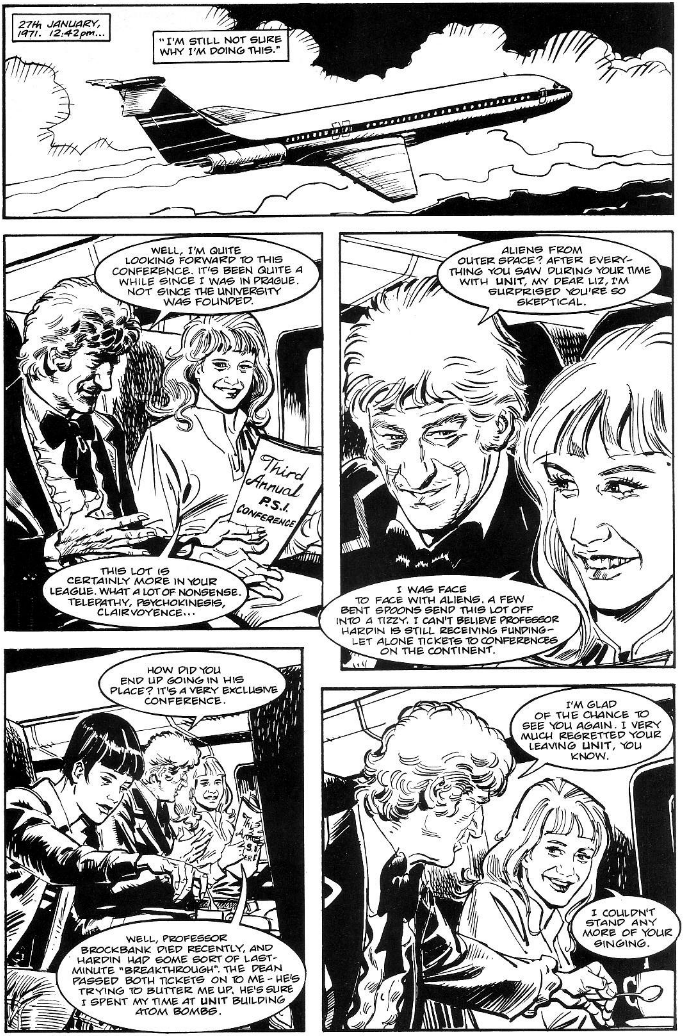
So them bad cruel outlaws
Are meeting up soon
And they've drunk their last drink in
"The Last Chance" saloon.

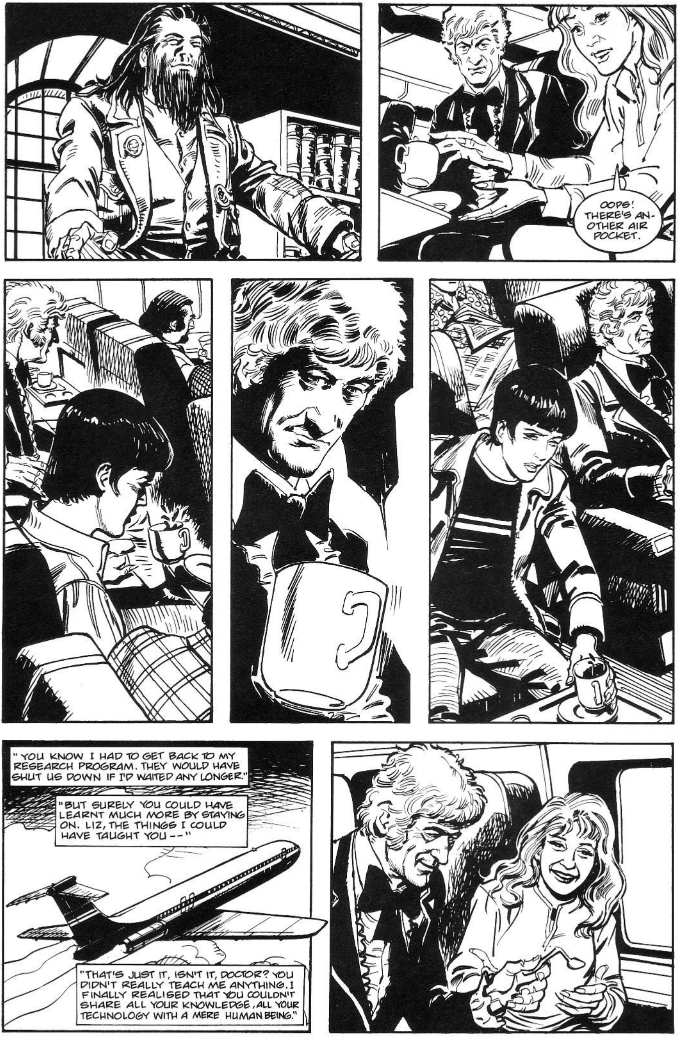
***So it's curtains for Ike and**
For Billy and Phin.
Them bad cruel outlaws
Has paid for their sin.

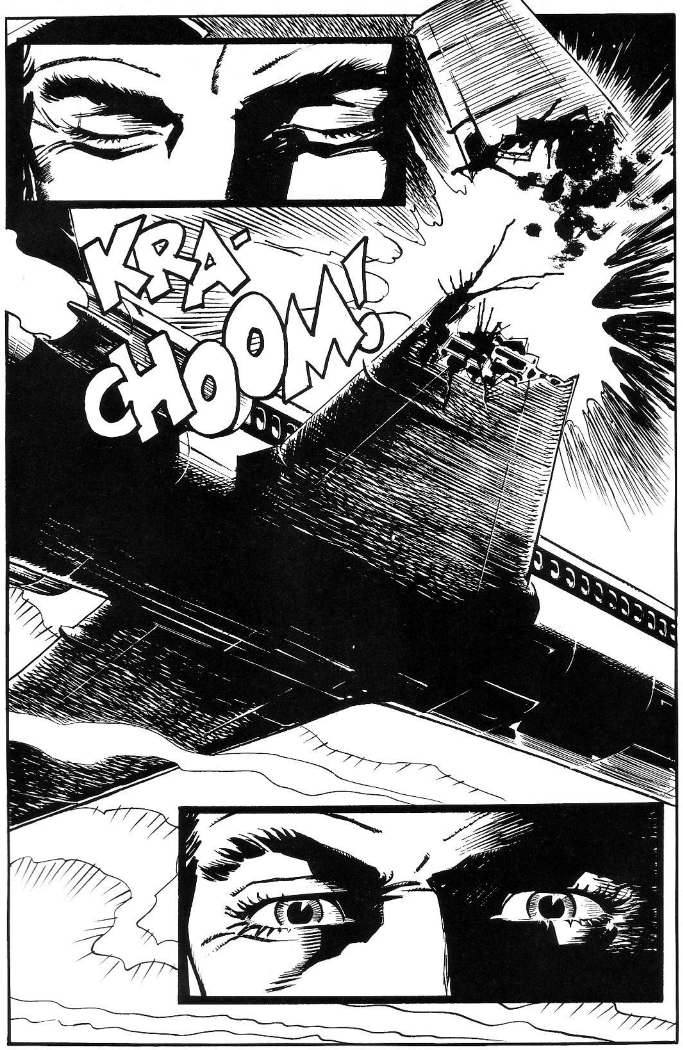
They paid for their sin and
They lost on the draw.
For the Earps they was faster
And they was the law.

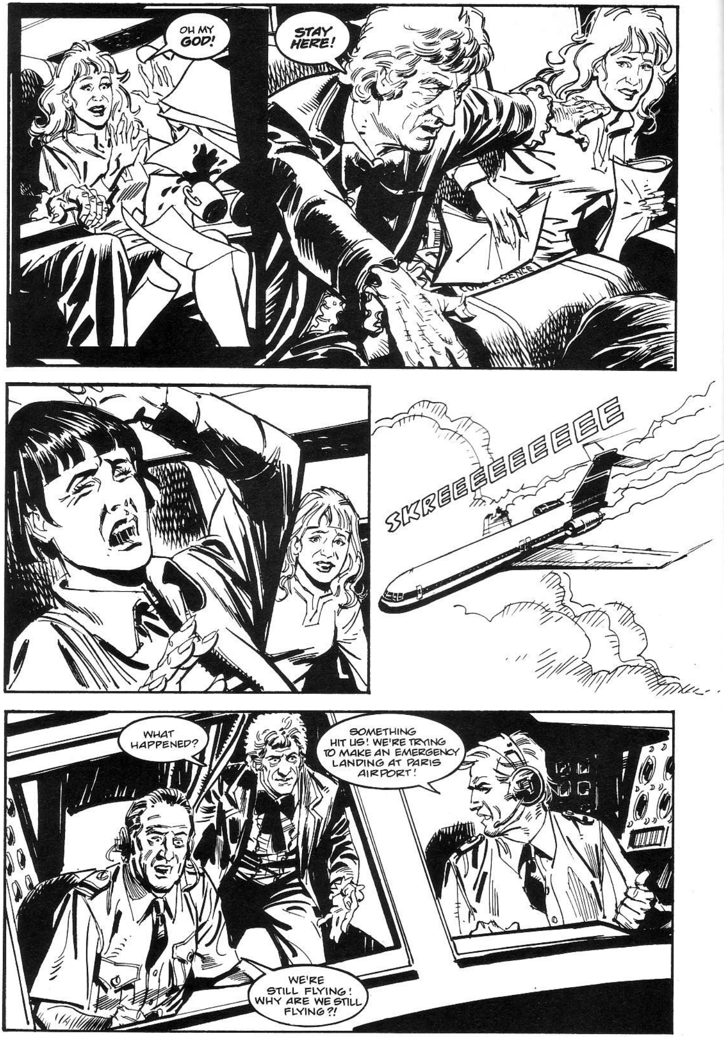
So beware all you cowboys
Who's a-yearning' to sin
If the Earps is the lawmen
You ain't gonna win.

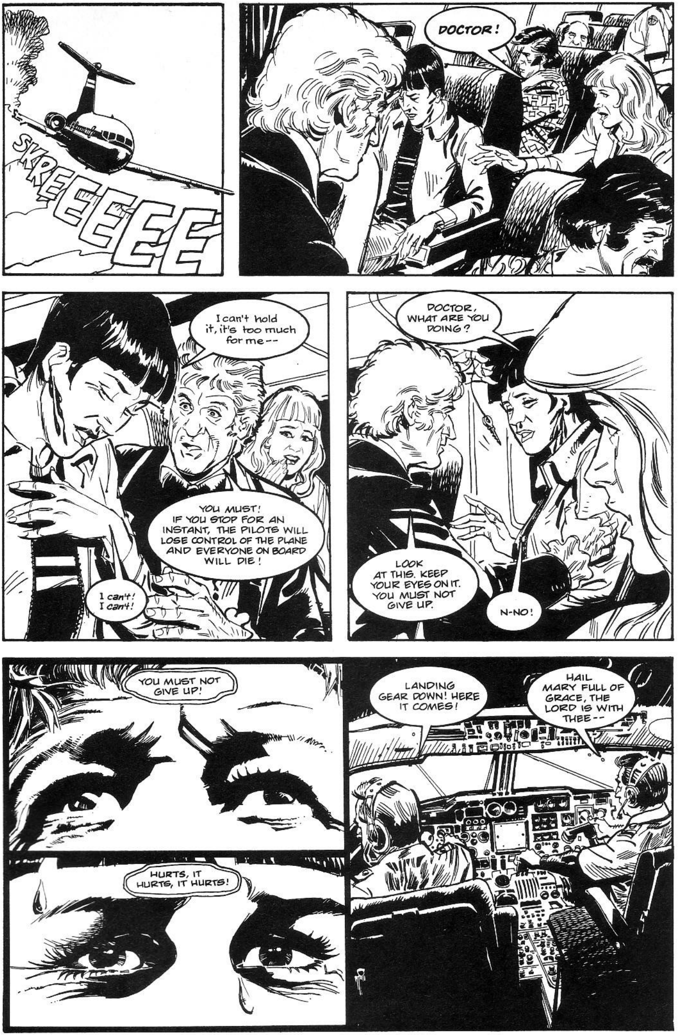

CAMBRIDGE UNIVERSITY...
16th JANUARY, 1971...
6:32pm AND TWELVE SECONDS.
6:32pm AND FORTY-SIX SECONDS.
Change of Mind
Part 1

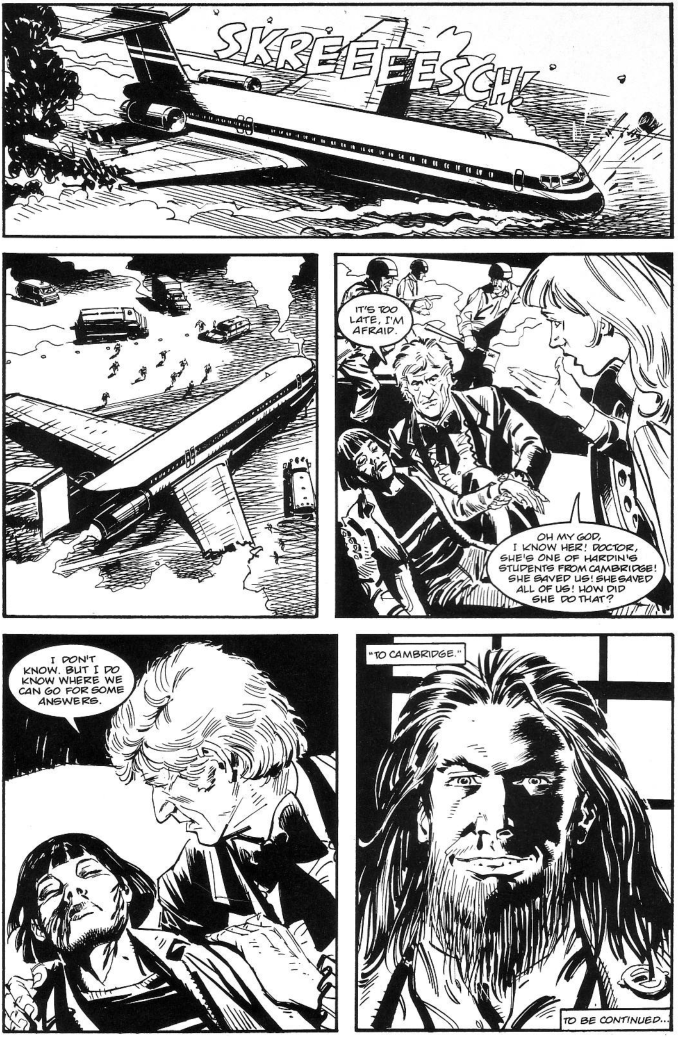

27th JANUARY, 1971. 12:42pm...
"I'M STILL NOT SURE WHY I'M DOING THIS."
WELL, I'M QUITE LOOKING FORWARD TO THIS CONFERENCE. IT'S BEEN QUITE A WHILE SINCE I WAS IN PRAGUE. NOT SINCE THE UNIVERSITY WAS FOUNDED.
Third Annual P.S.I. CONFERENCE
THIS LOT IS CERTAINLY MORE IN YOUR LEAGUE. WHAT A LOT OF NONSENSE. TELEPATHY, PSYCHOKINESIS, CLAIRVOYENCE...
ALIENS FROM OUTER SPACE? AFTER EVERYTHING YOU SAW DURING YOUR TIME WITH UNIT, MY DEAR LIZ, I'M SURPRISED YOU'RE SO SKEPTICAL.
I WAS FACE TO FACE WITH ALIENS. A FEW BENT SPOONS SEND THIS LOT OFF INTO A TIZZY. I CAN'T BELIEVE PROFESSOR HARDIN IS STILL RECEIVING FUNDING-LET ALONE TICKETS TO CONFERENCES ON THE CONTINENT.
HOW DID YOU END UP GOING IN HIS PLACE? IT'S A VERY EXCLUSIVE CONFERENCE.
WELL, PROFESSOR BROCKBANK DIED RECENTLY, AND HARDIN HAD SOME SORT OF LAST-MINUTE "BREAKTHROUGH". THE DEAN PASSED BOTH TICKETS ON TO ME - HE'S TRYING TO BUTTER ME UP, HE'S SURE I SPENT MY TIME AT UNIT BUILDING ATOM BOMBS.
I'M GLAD OF THE CHANCE TO SEE YOU AGAIN. I VERY MUCH REGRETTED YOUR LEAVING UNIT, YOU KNOW.
I COULDN'T STAND ANY MORE OF YOUR SINGING.


OOPS! THERE'S ANOTHER AIR POCKET.
"YOU KNOW I HAD TO GET BACK TO MY RESEARCH PROGRAM. THEY WOULD HAVE SHUT US DOWN IF I'D WAITED ANY LONGER."
"BUT SURELY YOU COULD HAVE LEARNT MUCH MORE BY STAYING ON. LIZ, THE THINGS I COULD HAVE TAUGHT YOU --"
"THAT'S JUST IT, ISN'T IT, DOCTOR? YOU DIDN'T REALLY TEACH ME ANYTHING. I FINALLY REALISED THAT YOU COULDN'T SHARE ALL YOUR KNOWLEDGE, ALL YOUR TECHNOLOGY WITH A MERE HUMAN BEING."


KRA-CHOOM!


OH MY GOD!
STAY HERE!
SKREEEEEEEEE
WHAT HAPPENED?
SOMETHING HIT US! WE'RE TRYING TO MAKE AN EMERGENCY LANDING AT PARIS AIRPORT!
WE'RE STILL FLYING! WHY ARE WE STILL FLYING?!


SKREEEEEE
DOCTOR!
I can't hold it, it's too much for me--
YOU MUST! IF YOU STOP FOR AN INSTANT, THE PILOTS WILL LOSE CONTROL OF THE PLANE AND EVERYONE ON BOARD WILL DIE!
I can't! I can't!
DOCTOR, WHAT ARE YOU DOING?
LOOK AT THIS. KEEP YOUR EYES ON IT. YOU MUST NOT GIVE UP.
N-NO!
YOU MUST NOT GIVE UP!
HURTS, IT HURTS, IT HURTS!
LANDING GEAR DOWN! HERE IT COMES!
HAIL MARY FULL OF GRACE, THE LORD IS WITH THEE--


SKREEEEESCH!
IT'S TOO LATE, I'M AFRAID.
OH MY GOD, I KNOW HER! DOCTOR, SHE'S ONE OF HARDIN'S STUDENTS FROM CAMBRIDGE! SHE SAVED US! SHE SAVED ALL OF US! HOW DID SHE DO THAT?
I DON'T KNOW. BUT I DO KNOW WHERE WE CAN GO FOR SOME ANSWERS.
"TO CAMBRIDGE."
TO BE CONTINUED...

THE UNDERWATER MENACE

Episode 2

by Geoffrey Orme

directed by Julia Smith

transmitted
21st January 1967

Polly struggles against her bonds as the labour controller advances, holding a hypodermic needle.

Professor Zaroff explains how natural air shafts in the extinct volcano were a haven for the Atlantians when their city submerged during the great flood. But the Doctor is more interested in the power control panels and, unobserved, tinkers with the switches.

As Damon, the labour controller, prepares to administer the injection, the room is plunged into semi-darkness. "The lights are playing up again," he says. Leaving his assistants to look after the girl, he goes to question Zaroff about the power failure.

Zaroff is engrossed with his pet octopus, and ignores the Doctor. "He's beautiful, no?" he remarks to the Doctor, who quickly stands back from the control panel.

The labour controller storms into the laboratory. "Zaroff," he says impatiently, "If I'm to operate on the girl I must have light."
"One operation on girl," scoffs Zaroff, "You are making an unnecessary fuss."

THE UNDERWATER MENACE

"You're using so much voltage on the project that all civil use is curtailed," Damon counters. "Ridiculous," says Zaroff, indicating a control panel. "The supply to your clinic is always adequate and cannot be affected by demand elsewhere."

"The fault must lie at your own intake," Zaroff concludes.
"It's easy to make excuses," Damon sneers.
"Excuses!" Zaroff is indignant.

But they soon discover that power has been diverted. A switch on the panel that the Doctor has tampered with has cut the power to the clinic. The Doctor looks innocently around the room.

Damon's two assistants instruct Ara to keep watch on the girl while they go to find some light. As soon as they have gone, Ara releases Polly. "Don't speak, just follow me," she says, and leads Polly away from the clinic.

"I can't think how I came to be so clumsy," says the Doctor, "I must have bumped into it."
"You did it on purpose," Damon accuses, "but you won't save the girl." He strides out of the room.

The Doctor questions Zaroff about the 'sugar-coated pill' he mentioned. "I turned their dreams and prophecies to my own means." Zaroff confirms that he plans to lift Atlantis from the ocean.

"How are you going to do it?" asks the Doctor. Zaroff shows him a model of the city in a water tank. "It's a very large mass to lift," observes the Doctor. "If I can't lift it," Zaroff says, "Then I must lower the water level."

The Doctor removes the plug from the tank and it starts to empty. "Simple!" Zaroff states. "Yes," the Doctor replies, "But you don't have a drain big enough to take an ocean."
"Then I will make one," the Professor snaps.

The Doctor points out that the Earth's crust is more than a hundred miles thick and below that is believed to be a white-hot molten core. "Now where is your ocean going to go?" he asks.

Zaroff reveals that they have found a fissure where the crust is less than fifteen miles thick. They have been working on it for many years. "Suppose you succeed?" the Doctor says, "You know what will happen?"
"You tell me!" Zaroff replies condescendingly.

"The water will be converted into super-heated steam," the Doctor predicts. "The pressure will grow and crack the crust of the Earth, destroy all life and maybe even blow the planet apart."

"Yes," Zaroff agrees, "It will be magnificent."
"Just one small question," asks the Doctor. "Why do you want to blow up the world?"
"The achievement, my dear Doctor – the destruction of the world – the scientist's dream of supreme power."

In the mines below the city, the overseer berates a young miner. "Only four loads today?" He asks. "You'd better increase output or you'll be joining our fish friends."

Ben and Jamie are presented to the overseer who takes them to join the rest of the miners.
At the face, two miners, one fair-haired, the other dark-skinned, idly examine something. "What's this?" the overseer bawls.

"I'm sorry, I can't hear a word you're saying," the fair-haired Irishman jokingly replies, referring to the noise of the drilling. The vexed overseer orders the guard to search the man, but he passes the object to his friend.

Finding nothing on the Irishman, he then frisks the other miner who passes the object to Jamie. "They're clean," reports the guard. The overseer tells the two miners they were lucky, and orders them to teach Ben and Jamie how to be useful.

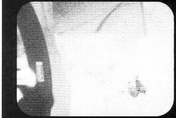
Ben, recognising the object as a compass, is baffled as to why they were hiding it. "It's as important as eyes down here," the Irishman replies. Ben tries to find out if they're planning to escape but a guard approaches and the four men quickly pretend to be busy.

In the laboratory, Zaroff is busy checking figures with a technician when Damon returns. "Did your operation go well?" enquires the Doctor. "The girl escaped," he replies with mild embarrassment.

"Oh dear," the Doctor sighs, "How very frustrating for you."
"We'll get her back," Damon asserts. "Of course you will," the Doctor patronisingly replies. "It's very important to you, isn"t it?" he continues. "You want all the human labour you can get don't you?"

"It's cheap and plentiful," Damon replies. "We pick up survivors from shipwrecks that would otherwise be corpses and convert them to Fish People. The Professor leads the field in scientific discovery."

"What a fantastic conception, to control the world from a test tube," the Doctor surmises. "Well, two can play at that game." He grabs two phials and mixes their contents, producing a noxious gas which he directs into Damon's face. He runs from the laboratory.



Ara leads Polly back to the temple and shows her to a secret chamber behind the idol of Amdo. She assures her she will be safe there.

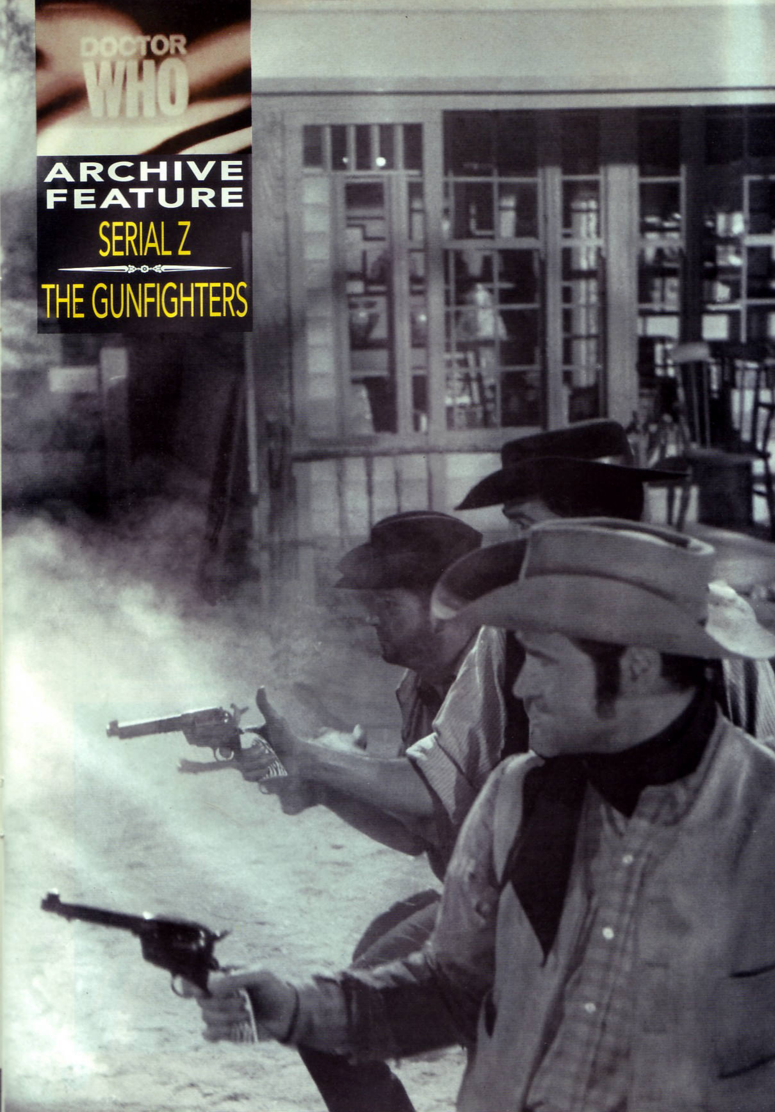
During the rest period, Jamie and Ben join their new friends for some food. "Don't you ever get sick of this sea food?" asks Ben. "You learn to live with it," says the Irishman and tells them that there is no way of keeping it fresh. "In a few hours it's putrid."

Convinced that Ben and Jamie are serious about escaping, the Irishman tells them that he has discovered a small tunnel that could lead to freedom. The Doctor's two companions eagerly accept the offer to go with him.

ARCHIVE FEATURE

SERIAL Z

THE GUNFIGHTERS



A HOLIDAY FOR THE DOCTOR (drn: 23'40")

The OK Corral sign of Tombstone is shot by Ike, Billy and Phineas – the Clanton brothers – as a warning to Doc Holliday who killed their brother, Reuben. As the trio go to find Seth 'Snake-Eyes' Harper at the Last Chance Saloon, the TARDIS materialises in a livery and feed store off the main street. While Dodo and Steven are delighted to find themselves in the wild west, the Doctor is far more interested in seeing a dentist to cure his toothache. The trio are soon confronted by Marshal Wyatt Earp who warns them that the Clantons are in town. They introduce themselves to Earp and Sheriff Bat Masterson as three travelling players: Doctor Caligari, pianist Dodo Dupont and tenor Steven Regret.

In the saloon, Harper says he has located Holliday in Tombstone – although he and the Clantons only have a vague description of their quarry. Their talk is overheard by the saloon girl, Kate Fisher, who makes straight for the new dental surgery where her fiance, the boozy gambler Doc Holliday, is setting up shop. The first customer is the Doctor, whose painful tooth is crudely extracted by Holliday.

Steven and Dodo book into the saloon, and when Steven mentions the Doctor, the Clantons assume them to be friends of Holliday's and hold them at gunpoint. Harper is sent to the surgery to 'invite' Holliday to the saloon. He mistakes the Doctor for Holliday, however, and the Doctor accepts the offer of 'a drink'. Matters are further complicated when an eavesdropping Holliday offers the Doctor the use of his own monogrammed six-shooter, setting him up as an expendable decoy. Steven and Dodo are forced to perform *The Ballad of the The Last Chance Saloon* for the Clantons, as the three gunmen lie in wait for the approaching Doctor . . .

DON'T SHOOT THE PIANIST (drn: 23'47")

Disgusted by Holliday's use of the Doctor, Kate enters the saloon and dis-

tracts the Clantons from the ambush with her own rendition of the ballad. The Doctor enters quietly and the gunmen turn on him, ignoring his claims that he is not Holliday (although Kate behaves as if he is). The Doctor is carelessly waving his borrowed six-shooter around when a hidden Holliday shoots Harper's gun from his hand and Kate and the Doctor overpower the Clantons. Dodo is taken upstairs at gunpoint where she meets Holliday, and soon Earp arrives to put the Doctor in jail — letting the Clantons believe he is Holliday. Steven is left at the saloon with the three brothers.

Holliday sneaks to his surgery to get something to drink and finds Wyatt Earp who warns him to get out of town that night. Earp is aware that Pa Clanton and his boys are running a rustling operation and want to take over Tombstone, but he will only act when his brothers arrive to help him. Holliday returns to the saloon to collect Kate and Dodo.

The Clantons offer to 'help' Steven break the Doctor out of jail, but the Doctor has no desire to leave Masterson and Earp's custody. Ike stirs up the townsfolk against Holliday and the Marshal, and Phineas captures Steven. The mob takes Steven out into the street to lynch him unless 'Holliday' is handed over. Harper, left alone in the saloon, comes face-to-face with the real Holliday and is shot by him as he, Kate and Dodo depart.

The Doctor, Masterson and Earp watch from the jailhouse as Billy Clanton warns that unless Holliday is handed over in two minutes, "His friend Regret's gonna swing in his place . . ."

JOHNNY RINGO (drn: 23'32")

As a noose is placed around Steven's neck, Wyatt Earp manages to sneak behind the crowd and knock out Phineas, getting the drop on both Ike and Billy. Steven is released and Phineas arrested as the mob disperse. Charlie the barman then arrives and tells the Clantons that he has seen the real Doc Holliday shoot Harper. A furious Pa Clanton tells Billy and Ike that he will offer five hundred dollars to gunman Johnny Ringo to shoot Holliday.

The Doctor and Steven learn that Dodo has left town with Holliday. Indeed, the two are booking into rooms at the next settlement with Kate. The next visitor to the Last Chance Saloon is Johnny Ringo who is also trailing Doc Holliday. He shoots Charlie when it seems that the barman cannot keep his mouth shut. The next morning Dodo pulls a gun on Holliday to force him to take her back to Tombstone. The Doctor and Steven meet Ringo. Ringo suggests that he and Steven find Holliday together, and they ride off for the next town. Ringo finds Kate there, ending a two-year search.

Masterson and Wyatt Earp learn of Ringo's presence from the Doctor who reports Charlie's murder. They leave Earp's kid brother, Warren, in charge of the jail and go to the saloon. Warren is alone when Ike and Billy burst in to release Phineas. Billy shoots down Warren as he goes for his gun . . .

THE O.K. CORRAL (drn: 23'55")

In the bar, another of Wyatt Earp's brothers, Virgil, arrives from Dodge City and the group return to the jailhouse to find Warren dying. Wyatt swears vengeance on the Clantons and sends Virgil to the Clanton homestead to summon them for a shootout at the OK Corral at sun-up. Virgil delivers the message and sees that Steven and Kate are held prisoner there. It is also deduced that Ringo is working with the Clantons.

The Doctor is deputised into helping Masterson. Holliday and Dodo arrive at the jailhouse and Holliday agrees to join Virgil and Wyatt in the shootout. Keen to preserve justice, Masterson asks the Doctor to visit the Clantons and offer the brothers a fair trial instead of bloodshed. By the time the Doctor arrives, the brothers and Ringo have departed for Tombstone, with Ringo aiming to ambush the Earps from behind.

The Clantons take their positions as Holliday and the Earps walk up the street. Ringo attempts to ambush Holliday, but Dodo saves his life and enables Holliday to shoot the gunman. Billy is next to fall to Holliday's bullets, and then Virgil guns down Phineas. Ike is the last to go, falling from a stairway under a hail of bullets from Wyatt, Virgil and Holliday.

In the barn, the TARDIS crew say goodbye to Holliday – who has been told to leave town by Masterson with a two thousand dollar reward on his head.

The TARDIS next materialises in a barren landscape of the future, which the Doctor tells Dodo and Steven is an age of peace and prosperity. After they have moved off to leave the Ship, the scanner shows the pallid face of a primitive man . . . ●

Donald Cotton's first *Doctor Who* serial, *The Myth Makers*, screened in October/November 1965 was a spoof of the supposed events surrounding the fall of the city of Troy according to Homer's *The Iliad*. Cotton particularly enjoyed working with Donald Tosh, then the story editor of *Doctor Who*, and on Tuesday 30th November 1965 Tosh commissioned Cotton to write a second four-episode serial called *Dr Who and the Gun-Fighters* with the target delivery date of Friday 14th January 1966. In an interview with *The Daily Mirror* on Tuesday 26th April 1966 during transmission of the serial, William Hartnell actually claimed that the idea of doing a western was his.

Westerns were extremely popular in Britain in the late Fifties and early Sixties in the form of American television series. ITV had made successful purchases with *Wyatt Earp*, *Wagon Train* and *Rawhide* while the BBC had aired *Laramie* and *Bronco* to large audiences from 1962. By 1964, however, westerns were no longer featuring prominently in the television charts as variety and thriller shows became increasingly popular.

The historical event selected for the story's background was the gunfight at the OK Corral in Tombstone, Arizona on 26th October 1881, in which the Clanton gang faced off against the Earp brothers and the infamous gunman Doc Holliday. Cotton was able to contact an old cabaret partner, Tony Snell, who was touring America at the time and have him research the tale in Tombstone itself to help him develop another tongue-in-cheek set of scripts.

Apparently Snell's historical research was largely disregarded in favour of the more popular myths as portrayed in Wyatt Earp's biography and also John Sturges' 1957 movie *The Gunfight at the O.K. Corral*. Certain characters such as Warren Earp, Reuben Clanton and Kate Fisher never existed. Others such as Johnny Ringo, Bat Masterson and Pa Clanton were dead or not even in Tombstone at the time. Tosh claimed that the serial was meant to spoof Hollywood westerns like the Sturges film, but his comments that the story was historically accurate are less valid.

THE TRUE STORY

The real Wyatt Earp was not so much a bible-bashing lawman as a heavy-drinking policeman who, having failed to bribe his way into the post of Tombstone's Town Sheriff, turned to crime with Doctor John Henry Holliday, a gambling and drinking dentist (although in reality he never opened a surgery in Tombstone) who was a dealer at Wyatt's Oriental Saloon. Wyatt's brother Virgil had successfully bribed his way into the post of Deputy Marshal of Cochise County (which included Tombstone) with younger brother Morgan as his assistant. Holliday's lady friend, Kate Elder (on whom Kate Fisher is vaguely based) betrayed Holliday's role in the local stagecoach hold-ups to Sheriff John Behan, resulting in the Earps driving her out of town in August 1881 – prior to the shootout. There was tension between Wyatt and Behan as they were courting the same woman.

Wyatt next tried to rid himself of a rival gang, the Clantons, who were rustlers (Billy Clanton stole one of Earp's best horses). Wyatt's plan was to frame them for killing outlaws, but Ike Clanton became suspicious and started talking about the plan in Tombstone. Old Man Clanton died, the outlaws were wiped out and the only threat to Wyatt was Ike's gang. Ike, Billy and their friends Billy Claiborne (according to some sources) and Frank and Tom McLaury went to Tombstone for supplies on the morning of 26th October 1881. Wyatt picked a fight with Tom while Ike was fined, disarmed and pistol-whipped by Virgil and Morgan. The Clanton gang went to the OK Corral off Fremont Street to saddle up, watched by the three Earps and the deputised Holliday from the Hafford Saloon. The Earps demanded that the Clantons and McLaurys dropped their arms, and when the quartet surrendered, the lawmen opened fire. Around 1.30pm Billy, Frank and Tom were killed in the space of thirty seconds. Ike escaped and Virgil, Holiday and Morgan were injured.

Bat Masterson, a friend of Wyatt's, had been in Tombstone in 1880 as a dealer at the Oriental Saloon (after losing his post as Marshall of Dodge City) but had left before the gunfight. Legendary gunman Johnny Ringo had no involvement whatsoever and first turned up in the Sturges movie, itself based on popular legends with the Earps painted as the heroes and the Clantons as the villains. Ringo was an associate of the Clantons who shot himself after a bout of depression in 1882, although Wyatt Earp claimed to have killed him.

GOIN' OUT WEST

Cotton delivered the first episode of his serial, now called *The Gunslingers*, on Wednesday 15th December 1965 with the second episode following on Friday 14th January 1966.

During January both Tosh and pro-

ducer John Wiles resigned from *Doctor Who* and were replaced by story editor Gerry Davis and producer Innes Lloyd. Cotton was not happy writing for Davis who allowed him less freedom than Tosh. Davis was unhappy with the comedy western he had inherited from his predecessor as he and Lloyd felt that the series should move into more realistic, science-based territories. Lloyd disliked historical serials (several of which had already been lined up) as it was clear that the audience generally preferred science-fiction. Tosh believed that under Davis' handling Cotton's witty script fell apart because the new team disliked it.

Rex Tucker was appointed as director. During the Thirties, Tucker had contributed radio scripts to *Children's Hour*, and in the Forties became a drama producer specialising in children's material. In 1950 Tucker was the first of seven producers appointed to children's television and was then a writer, director and producer at the BBC for some years. His script-writing included episodes of *Maigret* and *Dr Finlay's Casebook* while as a producer he had also written and directed *The Pretender*. In early 1963 he acted as the original producer of *Doctor Who*, and after relinquishing the post to Verity Lambert had been pencilled in as a director to alternate with Waris Hussein. His most recent television work had been on the acclaimed *Farewell to Arms*. *The Gunfighters* was to be his only transmitted work on *Doctor Who*.

Lloyd sent Tucker the first two draft scripts on Wednesday 26th January, the same day that Cotton made a late delivery of the third script of the serial, which had now reverted to *The Gunfighters* again. This third episode immediately needed rewriting by Davis as he felt it had too little action and too many sets. The final script arrived from Cotton on Monday 31st January 1966. Tucker was concerned about these draft scripts and discussed his reservations with Davis on Monday 21st February, indicating the changes he felt were necessary.

The four revised scripts were sent to Tucker on Tuesday 22nd February 1966 by Lloyd, who admitted to their shortcomings. Lloyd suggested that Tucker should emphasise the humour and pure adventure in a tongue-in-cheek manner. American actors resident or working in London would be needed to play the characters found in Tombstone, and Lloyd also clarified the availability of the regular actors. While Peter Purves and Jackie Lane would be available on the afternoon of Thursday 31st March, William Hartnell would be away on a fortnight's holiday at this time and so could not appear in pre-filmed sequences.

Tucker decided that given the rare chance to make a western in England, the best way to approach the story was to produce it as a fun item. An element of this is clear in the use of Cotton's *The Ballad of the Last Chance Saloon* which Tucker decided to plant more firmly in the narrative. Originally this was merely several verses of a song that could be used in scenes throughout the serial, but to emphasise the humour Tucker turned this into a narrative that would replace the incidental music and tell the story of the gunfight itself. As a result, in the finished version the 'general atmosphere' verses (eg "With rings on their fingers/And bells on their toes . . .") were by Cotton, and specific verses relating to character actions such as Phineas' arrest ("So pick him up gentle/And carry him slow . . ."), Charlie's death ("So it's curtains for Charlie/That barman of fame . . .") and the shoot-out itself ("It's the OK Corral, boys/Of gun-fightin' fame . . .") were by Tucker.

The designer on *The Gunfighters* was Barry Newbery, a *Doctor Who* veteran going back to *100,000 BC* in 1963. Newbery decided against viewing movies depicting the western frontier, instead studying photographs from Yale University of 1880s' buildings in Tombstone and elsewhere. Newbery was amazed that these were actually very similar to English architecture of the period, and ended up designing the building exteriors as a mixture of the Yale photographs and the accepted image of the wild west. Sonia Markham and Daphne Dare handled make-up and costumes respectively.

With *The Gunfighters* the method of billing in *Radio Times* was altered in accordance with a memo from Innes Lloyd, issued on Tuesday 1st March. From now on the cast list would be given in order of appearance and not in billing order.

BRITISH GUNSLINGERS

During casting, a number of actors were considered for the guest roles. Canadian actor Donald Sutherland (at the time playing American characters in many British television series) was the first choice for Wyatt Earp, but was busy on a film. It was hoped that Patrick Troughton would play Johnny Ringo, but he also had other commitments. John Bryans (who later played Torvin in *The Creature from the Pit*) was considered as Pa Clanton or Bat Masterson, Alan Tilvern (who had played Forester in *Planet of Giants*) was a possible choice for Seth Harper or Ike Clanton, while either Ike Clanton or Virgil Earp were felt suitable roles for David Burke. Marne Maitland, Derek Newark (Za from *100,000 BC*) and Ewen Solon were also considered – with Solon being cast in the next story, *The Savages*.

Principal guest star for the serial was Laurence Payne as Johnny Ringo. Payne was an actor and novelist whom Tucker had previously directed in the BBC television serial *The Three Musketeers*. Appearing as Wyatt Earp was John Alderson, a British actor who had recently returned to the UK after fifteen year's work in Hollywood appearing in films such as *My Fair Lady* and television series including *The Man from UNCLE* and the western *Bonanza*. Anthony Jacobs was cast as Doc Holliday because of his vocal skills. Jacobs worked extensively in BBC radio and had been involved in Tucker's television productions of *Jane Eyre* and *For Whom the Bell Tolls*. Apart from Alderson and Canadian Shane Rimmer, the rest of the cast had little experience of adopting American accents and were aware that this was a weak factor in the production. With the cast breaking up laughing over their imitations of the wild west drawl, the production veered even more towards comedy instead of adventure.

In the original scripts it was planned that Steven would play the piano while Dodo would be forced to sing *The Ballad of the Last Chance Saloon* in the first two episodes. Lane's singing skills were found to be lacking, so Purves reluctantly agreed to a switch in roles so that Steven would render the song instead. To get the feeling of directing a western, Tucker arranged to view the 1957 John Sturges movie.

Shooting on 35mm film started on Monday 28th March, 1966 at Stages 3A and 3B at the BBC's Television Film Studios at Ealing. The main set was Main Street/Calamity Street in Tombstone leading up to the OK Corral itself and incorporating two level buildings (allowing Ike's death-fall from an external staircase in the final episode). The scenes filmed either included extensive use of ☞

firearms, a more impressive view of Tombstone or action sequences that would benefit from the rapid intercut of film. It was also easier to use horses in studio at Ealing as opposed to Riverside Studios where the recordings had been scheduled. The horses found it difficult to gallop around at Ealing because of the sawdust used to simulate the sand of the Main Street. The animals could not be ridden very quickly in the studio confines.

The bulk of the filming was for the first and last episodes. The first scenes to be performed featured William Hurndell, Maurice Good (who suggested that his character, Phineas, should stutter) and David Cole arriving in Tombstone at the start of the serial and shooting up the sign on the edge of town. The arrival of the Clantons along with Payne as Ringo in the final episode was then filmed. The last insert for the day was the neck of a bottle being shot off by Billy in the Last Chance Saloon during a demonstration of "fancy shootin'" in *A Holiday for the Doctor*. This scheduling meant that all the scenes requiring horses (four of which were used) were completed on the same day. A photograph was taken of the OK Corral sign complete with bullet holes and used as a photocaption in studio for the scene where Steven looks out of the barn door after the TARDIS lands.

The remaining three days were devoted to work on the OK Corral itself, with the main actors being Jacobs, Alderson, Hurndell, Good, Cole, Payne and Victor Carin (although Reed de Rouen as Pa Clanton was originally also required at Ealing). Shooting was generally done in sequence, with the exception of the scenes involving Dodo. Jackie Lane was available for filming on the afternoon of Thursday 31st March when all her scenes were performed (Sheena Marshe was also originally meant to join the cast for the final day at Ealing). This meant Lane missed part of the final rehearsal day for *The Celestial Toymaker: The Dancing Floor* which was taped the following day. The guns wielded by the Clantons and the Earps all fired blanks.

LAST CHANCE BALLADS

Tucker originally planned that his daughter Jane would sing the musical links (Jane Tucker also appeared as an extra in studio). However, Jane's singing voice proved too soft and young for the brassy ballad sound required, so the links and Kate's song in the second episode were performed by actor/singer Lynda Baron (who later appeared as Captain Wrack in *Enlightenment*). Tucker and Cotton's lyrics had been set to music by Tristram Cary, a regular composer on *Doctor Who* since working on *The Daleks* in 1963. Cary was an old friend of Tucker's and had been approached in 1963 to compose the theme tune to *Doctor Who*. The composer was delighted when Tucker asked him for a spoof Marlene Dietrich ballad, and cites the serial as his favourite score for *Doctor Who*. The first music recording session for all four episodes took place from 1.30pm to 6.00pm on Tuesday 5th April with Cary supervising recordings involving Baron and BBC pianist Tom McCall. Baron found the assignment very difficult and the session required many retakes, until time eventually ran out.

Rehearsals took place at the Territorial Army Drill Hall on Bulwer Road in Shepherd's Bush, starting on Monday 11th April. Joining the cast were Shane Rimmer, David Graham and Richard Beale as Seth Harper, Charlie the Barman and Bat Masterson respectively. Rimmer, a Canadian raised in America, was a singing star who came to England in the early Sixties and appeared in films such as *Dr Strangelove* and television series like *Compact*. He was best known at the time as the voice of Scott Tracy in *Thunderbirds*. David Graham (who had provided Dalek voices in all the Dalek serials up to this point) adopted a mixture of the voice he had used as Professor Matt Matic in *Fireball XL5* and various characters from the puppet western *Four Feather Falls*. Beale was also a voice artist and actor whose previous work on *Doctor Who* had been as the Refusian Voice in the final episode of *The Ark*.

A second music recording session with McCall and Baron took place from 7.00pm to 11.00pm on Tuesday 12th April and covered material for the final two episodes that had not been recorded the previous week, primarily Tucker's new verses for the gunfight and narrative itself.

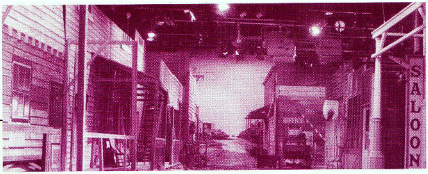
Because of double-booked studios at Riverside, *Doctor Who* was shifted from Riverside Studio 1 to Studio 4 at Television Centre on 15th April. *A Holiday for the Doctor* was recorded on Friday 15th April with all recordings scheduled for 8.30pm to 9.45pm on Friday evenings. The opening captions (*A Holiday for the Doctor* and "Written by Donald Cotton") were shown over shots of Main Street in the opening film sequence. Sections of the high street from Ealing were built in TC4, along with the interior of the saloon which led directly out onto the main throughway. The saloon also had a flight of stairs to the right of camera leading up to the guest rooms. The high street set led to a painted backdrop with a false perspective view of a street leading into the desert.

Tucker avoided a TARDIS materialisation in studio by use of the craft's sound effect played over a shot of the Livery and Feed Store. In the first scene after the TARDIS' arrival Purves and Lane wore the same costumes from *The Celestial Toymaker*. Hartnell retained his usual costume as the Doctor, plus a black box hat. In this episode the Doctor again maintained that he abhorred violence and disliked carrying guns (although he did own a six-shooter as part of his collection in the TARDIS), and also revealed that he did not drink alcohol – somewhat at odds with previous stories.

Careful attention was paid to the use of background sound effects in the serial such as creating the illusion of horses in the stables near where the TARDIS landed and birdsong around the peaceful streets of Tombstone. Guns were not fired in the recording studio during the first episode, and sound effects of gun shots were cued in from tapes and records during taping. Many of the period props dotted around sets like the saloon, the surgery and later the jailhouse were hired by Newbery from Old Times Props House in Putney.

Seven recording breaks were scheduled in recording. The first three came at the end of the first three scenes in studio, allowing the barn set to be struck and restruck, and also for Purves and Lane to

FREIGHT
AGENT



change costumes after the first scene into their semi-comical wild west garb. A break just after Masterson called out to Holliday on Main Street allowed the camera to be moved, as did another break just before the Doctor's group moved to the dental surgery. The final break came just after Holliday sent the Doctor off to the Clanton's ambush.

STEVEN'S REGRET

In the final scenes, Tucker's camera angles obscured the fact that Lane was merely miming at the saloon piano. The tune was actually played out of vision by Tom McCall on another piano, to which Purves sang four of Cotton's verses live in studio. The closing caption "Next Episode: *Don't Shoot the Pianist*" was superimposed over Steven's rendition of *The Ballad of the Last Chance Saloon*. While the picture faded to black, the caption slide was held in place until Purves completed the final verse of the ballad – as with the two subsequent episodes.

The guns arrived late at Riverside Studio 1 on Friday 22nd April for the recording of *Don't Shoot the Pianist*. The episode began with a new performance of the closing shots of *A Holiday for the Doctor*. This time the piano in studio was played by Winifred Taylor. For the sequence in which Kate sang and danced to *The Ballad of the Last Chance Saloon* in an attempt to distract the Clanton brothers, Marshe danced around the saloon bar set miming to a pre-recorded track sung by Baron and played by McCall.

As with the previous episode, guns were not fired in studio but synchronised with sound effects. Five recording run-ons were allowed for (and edited out of the finished programme). The first of these came before the scene with Holliday holding Dodo captive in the bedroom over the saloon, allowing Marshe to move from the bar room set. The second came after the saloon scene in which Ike suggested that he and his brothers help Steven 'rescue' the Doctor from jail, and the third came after Ike told Billy to get a rope for the lynching. The final two breaks came either side of the bedroom scene in which Holliday saw Steven being taken for lynching, in the second case allowing Jacobs to move to the bar set for the confrontation between Holliday and Harper.

A special prop required for the episode was a 'wanted' poster with a photo of Payne as Johnny Ringo, with a one thousand dollar stake on his head for the killing of Rattlesnake Smith in Dodge City. Several of these were made by Newbery and placed around the jailhouse office. A horse was brought into the videotape studio for the sequence in which Steven is taken over to be lynched at the jailhouse, as viewed from shots where a Molecrane camera looked down on Main Street through a dummy window. The episode ended with the "Next Episode" caption superimposed over the Doctor's concerned face as the picture faded to black and the ballad concluded.

During the following week Lane and Purves missed some of the rehearsals on *Johnny Ringo* to film inserts at Ealing for *The Savages* on Wednesday 27th and Thursday 28th April. On Tuesday 26th it was announced that Lane and Purves would be leaving the series over the next couple of stories, to be replaced by two new characters called Polly and Ben. Purves' contract expired at the end of *The Savages*, and on Thursday 28th Lane was contracted for *The Savages* and the first two episodes of *The War Machines* only. Writer/actor Reed de Rouen (who later wrote an unproduced *Doctor Who* script with Jon Pertwee) and Martyn Huntley now joined the cast of *The Gunfighters*. Huntley had previously appeared as the First Human in *The Sensorites: A Desperate Venture* and as a Roboman in *The Dalek Invasion of Earth*.

Johnny Ringo was recorded on Friday 29th April and began with a 35mm film recorded insert of the end of *Don't Shoot the Pianist*. Over this were superimposed the opening caption slides (from this episode the writer caption was altered from "Written by . . ." to simply "By . . .") but the sequence stopped early to avoid showing the "Next Episode" caption resulting in a sudden ending to the ballad verse on the soundtrack.

Three run-ons and one break were scheduled, the first during the opening scenes in Masterson's office to allow Alderson to move around to the lynching scene. The second run-on then allowed Phineas to be carried from the Main Street into the jailhouse cell. The recording break was scheduled after the Doctor says goodbye to Wyatt, just before Pa Clanton enters the saloon. The final run-on allowed Marshe, Jacobs and Lane to move from the exterior stairs of the rooming house to the three linked sets (two bedrooms and landing) that formed its interior. The subsequent scene had some off-screen gunshots as Holliday "ran into an old friend". Blank shots were fired in studio in the scenes in which Ringo shot Charlie and Billy Clanton gunned down Warren Earp (instead of sound effect recordings). The "Next Episode" slide caption was superimposed over the shot of the dying Warren.

The Gunfighters was previewed in a half-page article in *Radio Times* for 30th April – 6th May, 1966. A black-and-white still showing Virgil, Holliday and Wyatt facing the Clanton brothers was printed with the preview.

On Sunday 1st May Tucker and a cameraman travelled to Virginia Water in Surrey to shoot a brief location sequence on 35mm film for the final scene of *The Gunfighters*. This involved only one actor, extra John Raven, playing the savage who would appear on the TARDIS scanner to lead into the next story. The same day Purves and Lane were involved in filming at an Oxshott sandpit for location sequences on *The Savages*.

A complaint was registered after armourer Jack Lennox was again late delivering the guns to studio on Friday 6th May for *The O.K. Corral*. Recording began without a reprise, and the episode title and writer credit were shown over a shot of Masterson, Wyatt and the Doctor paying their last respects to Charlie in the saloon. An extra doubled for David Graham so he did not have to be re-hired for the episode.

Two recording run-ons were allowed after the two consecutive scenes in which both Ringo and Holliday say that they will play things their way. In the second case this allowed Hartnell and Lane to move from the jailhouse to the saloon. It seems that an unscheduled break had to be made after the scene in which Masterson talked the Doctor into visiting the Clanton ranch. A recording break was planned before the final scene, allowing Purves and Lane to change into the costumes which they would wear in *The Savages*. A minimal TARDIS control room set was used. A barren landscape caption slide and then the filmed insert of John Raven were shown on the TARDIS scanner at the end of the episode. The episode ended with a caption slide reading: "Next Episode: *Dr Who and the Savages*", heralding the end of individual episode titles in *Doctor Who*.

RATINGS SHOWDOWN

As *Doctor Who* entered the summer months the audience decreased as usual, with a significant drop from *The Celestial Toymaker* and no episode getting over seven million viewers. The chart positions slid accordingly. Principal competition from ITV came from *Thank Your Lucky Stars*, a music magazine programme. In London, competition came from *Weaver's Green*, a new high-rating soap opera from Anglia. The last five minutes of *Johnny Ringo* overlapped with the start of an episode of *Bonanza* in the London area. Contrary to popular belief, *The Gunfighters* was not the lowest rating *Doctor Who* serial of all time – up to that point *100,000 BC: An Unearthly Child*, *The Sensorites: A Race Against Death* and *The Ark: The Steel Sky* all had smaller audiences than even the least-watched episode of *The Gunfighters*. Most episodes of *The Savages*, *The War Machines* and *The Smugglers* also fell into this category.

The main concern regarding viewer response to the programme was the Audience Reaction Index which hit an all-

Serial Z • The Gunfighters

CAST William Hartnell (*Dr. Who*) with Laurence Payne (*Johnny Ringo*) [3-4], John Alderson (*Wyatt Earp*), Anthony Jacobs (*Doc Holliday*) and Peter Purves (*Steven*), Jackie Lane (*Dodo*) with William Hurndell (*Ike Clanton*), Maurice Good (*Phineas Clanton*), David Cole (*Billy Clanton*), Sheena Marshe (*Kate*), Shane Rimmer (*Seth Harper*) [1-2], David Graham (*Charlie*) [1-3], Richard Beale (*Bat Masterson*), Reed De Rouen (*Pa Clanton*) [3-4], Martyn Huntley (*Warren Earp*) [3-4], Victor Carin (*Virgil Earp*) [4].

EXTRAS John Doye, Roy Curtis, John Caesar, Bill Smith (*Cowboys/Double for Charlie's Corpse*); Tom McCall, Winifred Taylor (*Pianists for Dodo's scenes: off camera*); Vilma Stuttle, Maureen Lane, Maureen Nelson (*Brassy bar girls*); Reg Cranfield, Leslie Shannon, Mark Allington, Jonas Kurchi, Kevin Leslie, John De Marco, Derek Chafer (*Townsfolk in Lynch Mob*); Antony Billing (*Mexican Cowboy*); Jackie Ho, Edward Cheekan (*Chinese Storekeepers*); Marguerite Young (*Settler's Wife*); Jane Tucker, Edwina Salmon (*Settler's Daughters*); John Raven (*Savage*).

CREDITS Written by Donald Cotton. Title music by Ron Grainer with the BBC Radiophonic Workshop. Ballad music by Tristram Cary. Sung by Lynda Baron. Film Cameraman: Ken Westbury †. Film Editor: Les Newman †. Costumes designed by Daphne Dare †. Make-up by Sonia Markham †. Lighting: George Summers †. Sound: Colin Dixon †. Story Editor: Gerry Davis. Designer: Barry Newbery. Producer: Innes Lloyd. Directed by Rex Tucker.
† Credited on *The O.K. Corral* only.

UK BROADCAST DETAILS

A Holiday for the Doctor	30th April, 1966	5.50pm – 6.15pm
Don't Shoot the Pianist	7th May, 1966	5.50pm – 6.15pm
Johnny Ringo	14th May, 1966	5.55pm – 6.20pm
The O.K. Corral	21st May, 1966	5.50pm – 6.15pm

Viewing Figures:
A Holiday for the Doctor: 6.5M (50th), *Don't Shoot the Pianist*: 6.6M (45th), *Johnny Ringo*: 6.2M (51st), *The O.K. Corral*: 5.7M (60th).

Audience Appreciation:
A Holiday for the Doctor: 45%, *Don't Shoot the Pianist*: 39%, *Johnny Ringo*: 36%, *The O.K. Corral*: 30%.

time low in terms of programme quality and entertainment value. Although the first episode rated forty-five percent (poor, but in line with various earlier stories including *The Celestial Toymaker*) they fell sharply week by week. *Don't Shoot the Pianist* rated thirty-nine percent, putting it equal to the lowest ARI attained: *The Daleks' Master Plan: The Feast of Steven*. After that, *Johnny Ringo* set a new low at thirty-six percent and *The O.K. Corral* became the lowest rated in the show's history at only thirty percent. On Monday 23rd May 1966 the BBC's Head of Drama, Sydney Newman, wrote a letter to Lloyd concerning *The Gunfighters*. While he felt that the story had been well-made, he believed it to be ill-conceived. His prime targets for criticism were the ballad and Baron's rendition.

Monday 13th June saw the results of the Audience Research Report on *The O.K. Corral* which showed that the episode only managed to maintain the attention of eleven point-four percent of the population, with ITV shows getting thirteen percent. There was a barrage of criticism from the panel of one hundred and ninety-two who felt that a western was a bad idea for the series. There were complaints about dull scripts and gratuitous violence as well as unconvincing accents – although there was praise for both Hartnell and Anthony Jacobs. Response to the serial had generally been poor and was the final indication to Lloyd that the historical stories should be phased out. He was also aware that westerns could not be successfully attempted in the confines of a videotaped studio.

Rex Tucker did not work on *Doctor Who* again, but continued his career at the BBC with a remake of his adventure serial *Triton* and directing episodes of series such as *Paul Temple*. Cotton attempted to maintain his relationship with *Doctor Who* by submitting further storylines. One serial entitled *The Herdsmen of Aquarius* was apparently rejected in June 1966 by Davis, although the storyline still appears on documents during August 1966. This serial apparently suggested that the Loch Ness Monster was an example of cattle reared by Venusian farmers who travelled in flying saucers. Cotton joked that it was his infamous ability to plunge the Audience Appreciation figures off the bottom of the chart that ended his involvement with the *Doctor Who* office. After his experiences on *Doctor Who* and *Adam Adamant Lives!* Cotton returned to being a playwright and theatre actor, scoring a hit with the musical *My Dear Gilbert* about the work of Gilbert and Sullivan. The Seventies saw Cotton continuing to work on a satirical newspaper column in a Northampton publication, as well as working on a series of plays and musicals including *Love Between Friends* and a 1980 adaptation of *Wuthering Heights*. Retiring from acting in 1981, Cotton continued to write novels and articles and also maintained his interest in zoology.

The serial was sold to Australia in November 1966 where it was rated 'G' after cuts were made to *Johnny Ringo* (to remove the shot of Charlie's corpse lying across the bar) and *The O.K. Corral* (to delete shots of bodies strewn over the street). It was repeated in Australia in 1968 and also purchased by the Caribbean, Zambia, Sierra Leone and Singapore.

The BBC Film and Videotape Archives retained a print of *The O.K. Corral* as an example of 1966 *Doctor Who* at the time. During the late Seventies it was discovered that BBC Enterprises had retained a set of negatives for the entire serial from which overseas 16mm prints had been struck in the Sixties, and thus the serial exists to this day as a set of 16mm telerecordings as a potential BBC Video release.

Since the mid-Eighties *The Gunfighters* has been shown in North America. In syndication the final scene of the TARDIS crew disembarking for *The Savages* is generally shortened or deleted, and in the television movie version with new videotaped closing credits, a new set of opening slide captions reading *The Gunfighter* (in the singular) is superimposed at the start of the story over a freeze-frame shot of the main street. The serial was shown on UK Gold in both episodic and compilation form during December 1992 and January 1993, again using these syndication prints.

Donald Cotton novelised his serial as *Doctor Who – The Gunfighters* for WH Allen in 1985, choosing to convey the serial in the form of a deathbed account of what really happened at Tombstone from Doctor John H Holliday to young journalist Ned Buntline. Cotton attempted to move back towards historical fact slightly by turning Kate into "Big-nosed" Kate Elder, not having Warren shot, introducing the McLowry brothers and letting Ike survive the shootout itself. His humorous streak also turned Ringo into a would-be latin-spouting intellectual and added a sequence in which the Doctor unwittingly shoots down half the local outlaws from the rooftops of Tombstone.

The hardback edition of *Doctor Who – The Gunfighters* was published in October 1985. The cover artwork was by Andrew Skilleter. The paperback, No 101 in the Target library, was issued in January 1986. Cotton's final association with the series was novelising Dennis Spooner's scripts as *Doctor Who – The Romans* in 1987. *Doctor Who – The Gunfighters* was combined with Cotton's *Doctor Who – The Myth Makers* as one of Star Book's *Doctor Who Classics* in August, 1988. Donald Cotton died in 1992.

Andrew Pixley

A guard approaches the overseer with a request for extra workers up at the project.

During the confusion of selecting workers, the four men quickly slip away into the tunnel.

Two guards searching for the Doctor and Polly stop to question Ara. "Seen any strangers, girl?" the guard enquires. "No sir," she replies, and the two men continue with their search.

The Doctor emerges from the shadows and calls to Ara. He asks the young girl to take him to the Chief of State. She agrees but warns that he will be re-captured if he does that. The Doctor admits he is well aware of the risk.

The sound of approaching voices forces them to hide. The priest and Damon approach, discussing the escaped strangers and the priest's dislike of the Professor.

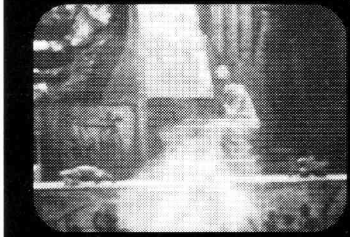
"You've always hated him, Ramo. Why?" asks Damon.

"He's a destroyer. He appeals to all that is base in our people, he should never have been allowed to come to Atlantis," he replies. "But without him, Atlantis will never rise again from the sea," Damon says with conviction.

The Doctor asks Ara to distract Damon so he can talk to Ramo alone. She approaches the labour controller and tells him that she has seen one of the strangers, the girl, in the market. Damon hurries off in search of his patient.

Emerging from his hiding place, the Doctor tells Ramo that he knows the truth about Zaroff. The priest is wary of the Doctor but decides to hear him out.
The four escapees come to a fork in the tunnel and decide to split up into pairs.

Polly swiftly ducks out of sight as Ramo, followed by the Doctor, enters the temple.
"We shall not be interrupted here," Ramo tells him. "Tell me what you've found out."
The Doctor explains that the Professor's plan is to drain the world's oceans.



Using two small pots, the Doctor demonstrates what will happen when the Earth's oceans are drained into the planet. He pours water from one pot into the other and seals it before placing it over a flame.

"I think we'd better stand a little further back," says the Doctor as the flame heats the pot. Soon the pressure inside the vessel grows and it explodes with a deafening bang.

"Zaroff intends raising Atlantis," the Doctor continues, "But in little pieces!" Ramo is convinced and asks the Doctor if he can stop Zaroff. The Doctor implies that only the ruler of Atlantis could do that.

"If I took you to our ruler," the priest asks, "Could you convince him?"
"I might," the Doctor replies. "Wait here," Ramo says and leaves the temple. Reaching into his coat pocket, the Doctor retrieves his recorder and plays himself a little tune.

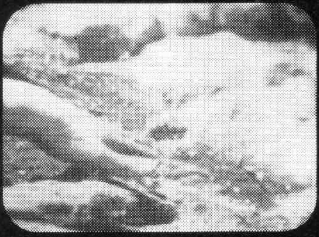
Jacko comes to collect Ben and the Irishman named Sean to join Jamie in the other tunnel. Sean tells Ben to go ahead – he will join them later.

Ramo returns with a ceremonial robe and headdress for the Doctor to wear when he meets the ruler. The Doctor quickly puts on the clothes.

"How do I look?" he jokes.
"What?" says Ramo.
"Oh never mind," the Doctor replies and they head off to meet the ruler of Atlantis.

Ben and Jacko, looking for Jamie, enter a large cavern and discover the Scotsman has fallen down a crevice.

"Don't worry, mate," Ben says and reaches out to help his friend.



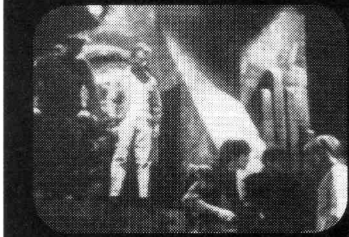
He firmly grasps Jamie's hand.

Ben struggles to maintain his grip as Jamie tries to get a foothold on the slippery rocks.

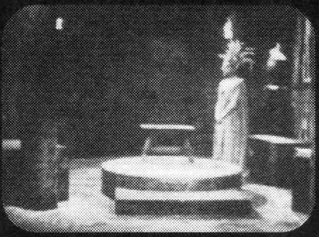
Ben manages to slowly haul Jamie to safety and they continue on their way.

Polly, looking around the temple, stops in front of the face of Amdo. "You needn't think I'm afraid of you," she taunts.
The four escapees emerge from the tunnel into the secret room behind the idol.

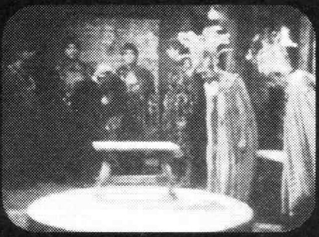
Venturing into the temple, Ben and Jamie are reunited with a relieved Polly. However, they soon learn that neither party has seen the Doctor since they were separated. "I'd like to know what he's up to," says Ben.



In the council chamber, Ramo warns the Doctor that Thous, their ruler, holds Zaroff in high esteem. The elderly ruler enters and addresses Ramo. "What is this important business you want to talk to me about?"



"Most excellent Thous, this is a matter of life and death," Ramo explains. "Under no other circumstances would I have brought a stranger to you in temple garb."
"A stranger?" says Thous angrily and turns to the Doctor. "Who are you?"



"A man of science," the Doctor humbly replies. "Ah, I see, one of Professor Zaroff's colleagues," Thous assumes. "Perhaps we should ask him to join us?"
"I wouldn't do that if I were you," the Doctor says. "I wanted to speak to you alone."

Granted his request, the Doctor praises Zaroff but then asks, "Have you noticed his eyes lately?"
"No," replies Thous.
"When he talks of his project," the Doctor adds. "They light up like this." He gives a wild, staring look.

"What does this mean?" Thous demands. "The Professor is as mad as a hatter!" the Doctor exclaims. Ramo tells Thous they believe Zaroff is working towards the destruction of Atlantis. Thous remains sceptical and retires to consider their allegations.

Ara returns to the temple with food and clothing and is introduced to the four fugitives.
The Doctor and Ramo stand before Thous. "I have given much thought to your words," he says, "And I have come to a decision."

"There is your answer," he proclaims pointing towards the doors . . . The Doctor and Ramo turn around as Zaroff strides into the chamber. "Do with them what you will," Thous tells the grinning Professor.

DWM 222 features Episode 3 of *The Underwater Menace*, on sale 19th January.

Compiled by
Matthew Pereira

DIRECTED BY
JULIA SMITH

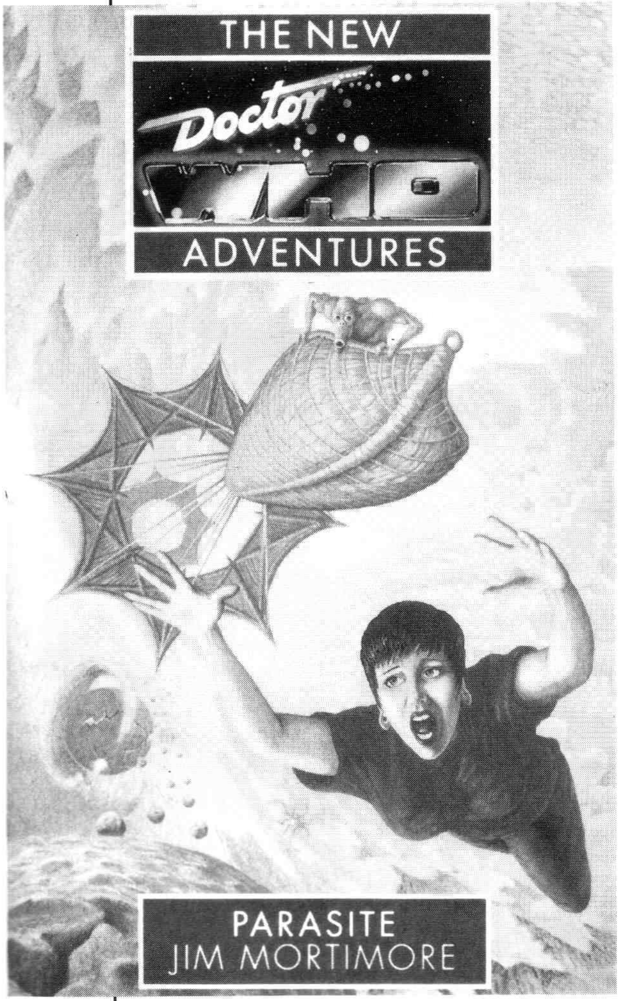
Shelf Life

Why didn't Rome fall? What is the Artifact? Who are the Sontarans returning for? What went on during the Seventies? Craig Hinton goes in search of the answers to these questions and many more . . .

Books

PARASITE

Cut off from the expanding Earth Empire, the colony of Elysium has a mysterious tourist attraction to keep its mind off the ever-present threat of civil war: the Artifact, a huge ammonite in space. A scientific team from Elysium investigates the interior of the first chamber of the Artifact, a region of bizarre vegetation and hostile life forms which defy all analysis. But the Artifact is not just mysterious – it is also very deadly. Shortly after the science team is destroyed, the TARDIS materialises and Benny almost becomes the main course for one of the less pleasant inhabitants. Before long, all three travellers discover that the Artifact is immeasurably more dangerous than they could possibly imagine. Unless they can solve the puzzle, Elysium will be destroyed, and the whole galaxy will learn a new meaning for the word "Parasite"...



Parasite (ISBN 0 426 204255) is the latest work from the talented pen of Jim Mortimore. After all the critical praise heaped on his previous *Blood Heat*, I approached *Parasite* with an open mind. And I was rewarded by a first-rate science-fiction novel.

My normal criteria for reviewing – characterisation and plot – don't really apply to a book like *Parasite*; it falls into that category of science-fiction books known as an "artifact novel", and people and plots take second place to the sheer magnificence and wonder of the alien environment. *Parasite* – like Arthur C Clarke's *Rama* series, or Greg Bear's *Eon* and *Eternity* – hinges upon the author's abilities to create a convincing yet outlandish backdrop, and Jim has done exactly that.

Having said that, the people trapped in the Artifact are also well drawn and mostly sympathetic: the no-longer human Midnight, the possessed Rhiannon, the epileptic Drew, all of them act out their parts with conviction. The only character that fails is Mark Bannen, the so-called villain of the piece. If the name is familiar, it's because his father, Alex Bannen, was the misguided scientist in Jim and Andy Lane's first book, *Lucifer Rising*. His son is a threadbare carbon copy, exhibiting a psychosis that is about as interesting as an episode of *Neighbours*. This book didn't really need a villain – the Artifact serves that purpose perfectly – and he only seems to be present to anthropomorphise the danger. I suspect that Virgin insists on there being a recognisable enemy, but *Parasite* is one book that really doesn't need one.

The plot is really the life cycle of the Artifact; as the book progresses, the characters start piecing together the clues and realise what they are witnessing. Jim has a far better hold on the pacing of this one than *Blood Heat*, and the result is a novel which steadily increases in tension until the climax hurtles towards you like an express train. Sadly the train then stops before it reaches the station, since my only complaint is the off-hand manner in which the horrific things which have happened to the Doctor, Ace and Benny are dismissed at the end. Both companions are suffering from something quite unpleasant and the Doctor has just been shot through the heart. But do we even get a paragraph of well-earned angst? Nope. It's just "back to the TARDIS and off we go."

But these are churlish quibbles. *Parasite* is an excellent example of a science-fiction novel set in the *Doctor Who* universe. If you liked *Lucifer Rising*, you'll love *Parasite*.

Pros: The alien environment.
Ace and Benny.
The regeneration . . .
Cons: The dismissive ending.
Verdict: ★★★★

STATE OF CHANGE

Having seen Cleopatra's dress rehearsal for her historic meeting with Mark Antony, Peri is intrigued enough to suggest that they slip forward in time a few centuries and visit Rome itself. But other forces are waiting to pounce, and diverted from its course and without power, the TARDIS materialises in Cleopatra's tomb. But the Rome that they discover is not quite the land of the Caesars. Gas dirigibles hang above the electrically-powered buildings, evidence of a level of technology nearly two thousand years too advanced. However, the Doctor and Peri's investigations are halted when she starts transforming into the bird creature she became in *Vengeance on Varos*, while the Doctor *unregenerates* into his fifth incarnation . . . Somebody has been playing with time. And that somebody has been waiting for the Doctor.

State of Change (ISBN 0 426 20431 X) is Christopher Bulis' second novel. Feelings were mixed over *Shadowmind*, although I was rather fond of it. Sadly, I cannot say the same about this particular book.

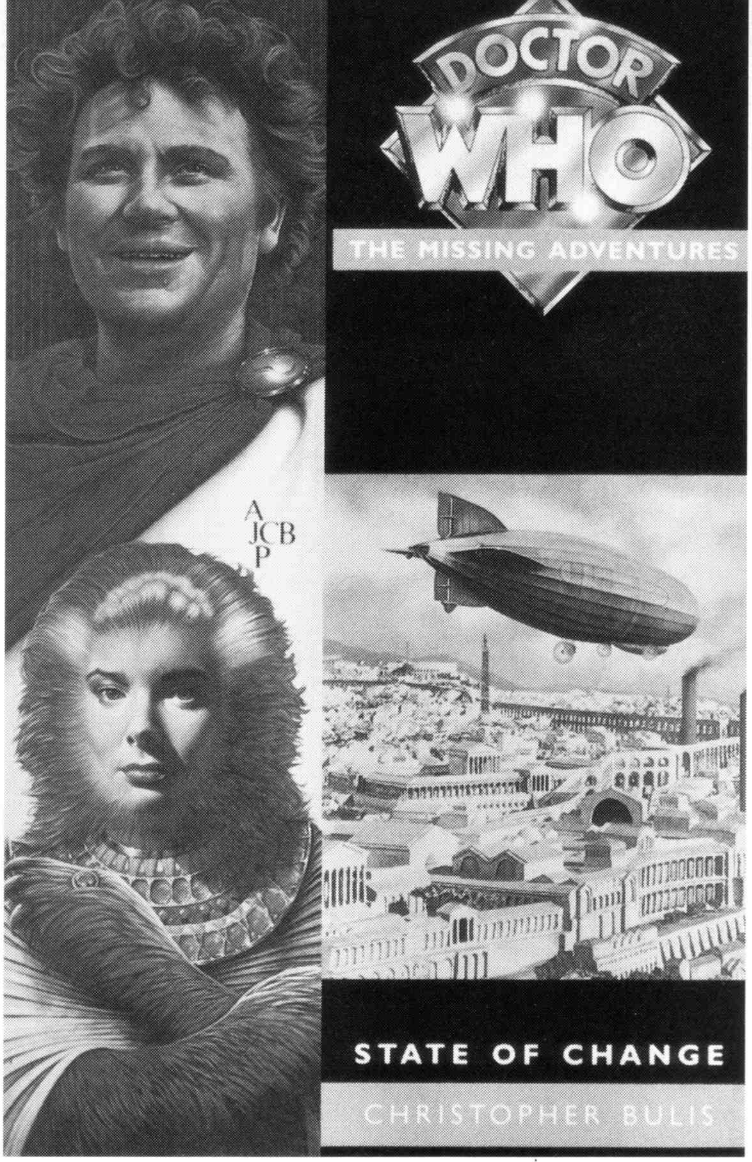
The first few chapters are totally enthralling, as Chris demonstrates his knowledge of Ancient Rome in a series of beautifully drawn vignettes. Most of the major characters are introduced early on, and the level of description cannot be faulted: everyone comes across as a real person, with real feelings and motivations. The politics of the Imperial Court – familiar to anyone who watched *I, Claudius* – are complex, but so necessary to the plot that Chris ensures the reader is completely familiar with them before proceeding. It sounds like it has all the makings of a winner. What went wrong?

Unfortunately, there isn't a simple answer. The first third of the book rattles along, and then it all falls apart. The Doctor starts regressing through his incarnations. Chris supplies convincing scientific explanations as to why, but they cannot hide the sheer silliness of the situation, which reaches a stomach-turning climax when we are treated to the image of the First Doctor wearing nothing but a leather thong.

Although the Sixth Doctor is faithful to his television persona, Peri bears no resemblance to Nicola Bryant's portrayal, spending most of the book flapping around Cleopatra's tomb like a deranged parrot and befriending local dignitaries with a quick flash of the TARDIS.

The other major gripe I have about this book is the Doctor's reliance on technology. From the moment they arrive in Rome, Peri and the Doctor are well-served by all manner of super-science widgits that he digs out of the TARDIS vaults. Whatever happened to the Time

★★★★★ ***Buy or die!*** ★★★★ ***Pretty brilliant*** ★★★ ***Yeah, not too bad*** ★★ ***Hmm, you could live without this*** ★ ***Stick to watching paint dry***



Far right: Sontaran photograph by Robin Prichard. © Dream Watch.

Lord who lived by his wits? Enter the *Doctor Who* equivalent of the Bat-Utility Belt, with a device for every occasion. Then again, the Doctor doesn't really seem to play much part in the proceedings, as most of his adventures in Rome are relayed to Peri by micro-camera (how handy!), adding an uneasy sense of detachment to the whole thing.

By the time the truth behind Rome's transformation is revealed (in itself an unoriginal idea: *Star Trek* and *The Tomorrow People* did it years ago) I had just about lost interest, and the unveiling of the surprise old enemy prompted little more than a slightly raised eyebrow.

State of Change is a well-written but terribly confused book, full of far too much silly science to make up for the lack of a coherent plot. Rather like most of Colin Baker's stories, really.

Let's hope Chris' next book – *Sorcerer's Apprentice*, out next year, is better.

Pros: The historical description
Cons: The surprise old enemy. Why bother? Hartnell in a thong. Peri Parrot.
Verdict: ★ ★

Videos

SHAKEDOWN - THE RETURN OF THE SONTARANS

The solar-sailing ship Tiger Moth is on its shakedown cruise, crewed by a motley band of hardened space veterans and molly-coddled galactic elite, all members of the tontine that is backing the ship's new life as a racing yacht. The captain, Lisa Deranne, has a difficult time babysitting her precocious crew, including Zorelle – the Alexis Colby of the spaceways – and the President's pampered daughter Mari. The ship is attacked by the belligerent force of a Sontaran War Wheel, and once the Sontarans board, there isn't really much that Deranne can do as the enemy immediately takes control.

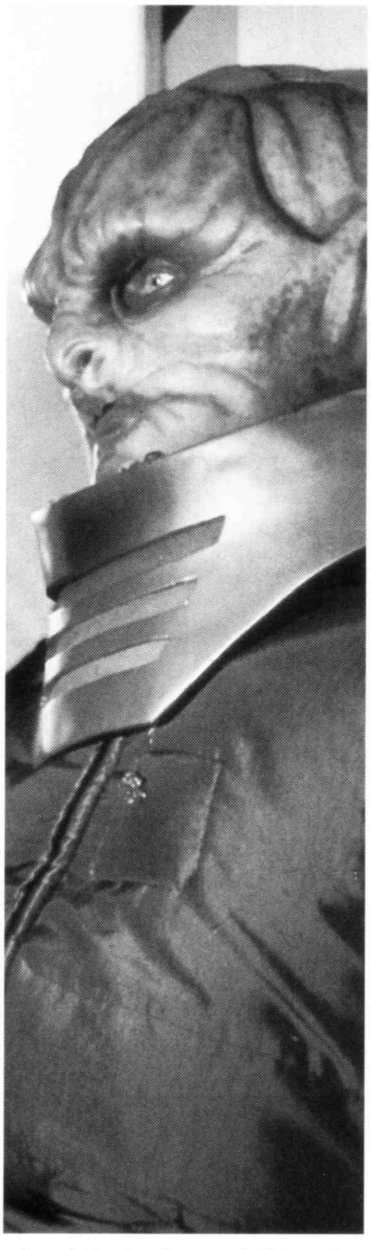
Does the Tiger Moth harbour one of the Sontarans' arch-enemies? Will Steg, the Sontaran Commander, honour his promise to spare the crew? Most importantly, can Zorelle ensure that her make-up doesn't run? *Shakedown – Return of the Sontarans*, holds all the answers, and then some.

Written by the inestimable Terrance Dicks and directed by wunderkind Kevin Davies, *Shakedown* is a mix of *Doctor Who/Blake's 7* illuminati and one of the series' most popular old enemies. I've always been very fond of the Sontarans and, given their disappointing appearance in *The Two Doctors*, I had pretty high expectations of them in *Shakedown*.

Well, they've got new uniforms. And new heads. And they bear more than a passing similarity to the Vogons from *The Hitch Hiker's Guide to the Galaxy*. But overall, the Sontarans are amazing. I say overall, because you have to swallow the bitter pill of Tom Finnis' dreadful Lieutenant Vorn – who makes Stor from *The Invasion of Time* sound like Laurence Olivier with a rubber head on – before you can delight in Toby Aspin's Steg. Steg is certainly the best Sontaran to ever grace the screen, surpassing even Kevin Lindsay's Linx and Styre. He possesses both a commanding authority and a fascinating personality: these combine to electrify every scene in which he appears, and his put-downs of his educationally subnormal lieutentant are a joy to behold.

The humans are a better kettle of fish. All of the "names" have been cast out of type, from Brian Croucher's laconic Kurt to Carole Ann Ford's bitchy diva Zorelle, with Sophie Aldred (Mari), Michael Wisher (engineer Robar) and Jan Chapell (Lisa Deranne) turning up for good measure. All are outstanding, but Sophie must be mentioned in dispatches for the moment when she hits the deck with enough force to shake the camera!

Terrance Dicks' script is less impressive. Most of the time I wowed over it: he has a feel for the Sontarans which rivals Robert Holmes, their creator. But there were far too many times when I simply cringed. Hearing Steg quote Linx verbatim is bad enough, but Kurt's memories of talking to "the Dentist" on Metebelis III are downright embarrassing. But in general we are in the hands of somebody who understands both the structure of



Doctor Who and the true nature of the Sontarans.

Direction? Kevin Davies and his crew had little time and even less money, and – to their credit – this only rarely shows. The boarding of the Tiger Moth is breathtaking, and Steg's demonstration of his authority says more about the Sontarans than *The Two Doctors* ever did. The few weak spots surface with the treatment of the enemy spy: for reasons of economy, its presence is demonstrated by a green glow, but far too often that glow looks rather too much like the green spotlight that it really is.

Although I believe that *Shakedown* is priced just a bit too high, it is an excellent addition to the *Doctor Who* canon, despite its few problems. Shakedown is definitely *not* a letdown.

Pros: Steg.
The Sontaran War Wheel.
The boarding.
Cons: Vorn.
The virtual reality nonsense.
Verdict: ★ ★ ★ ★

Critic's Choice

DOCTOR WHO: THE SEVENTIES

And now another visit to that talented subsection of Virgin Publishing – the Howe-Stammers-Walker triumvirate. After the success of *Doctor Who: The Sixties*, can they keep up the good work? *Doctor Who: The Seventies* (ISBN 1 85227 444 1) hits the shelves just in time for Christmas, so is it a stocking filler, or something to roast the chestnuts over?

After Mark Stammers' excellent layouts for the other prestige hardbacks, I was pleased to see that he has retained the format of *The Sixties* for its sequel. It is deceptively full: open enough to make it easy to read and digest, and yet the sidebars featured on every page, packed full of potted biographies of actors, writers, directors, ratings, locations – you name it and you can guarantee that it's in the book somewhere – virtually double the amount of information that has been squeezed in. This has an added bonus: you can actually read the book twice for different reasons, following the chronological narrative the first time, and then dipping into the historical pot-pourri the next.

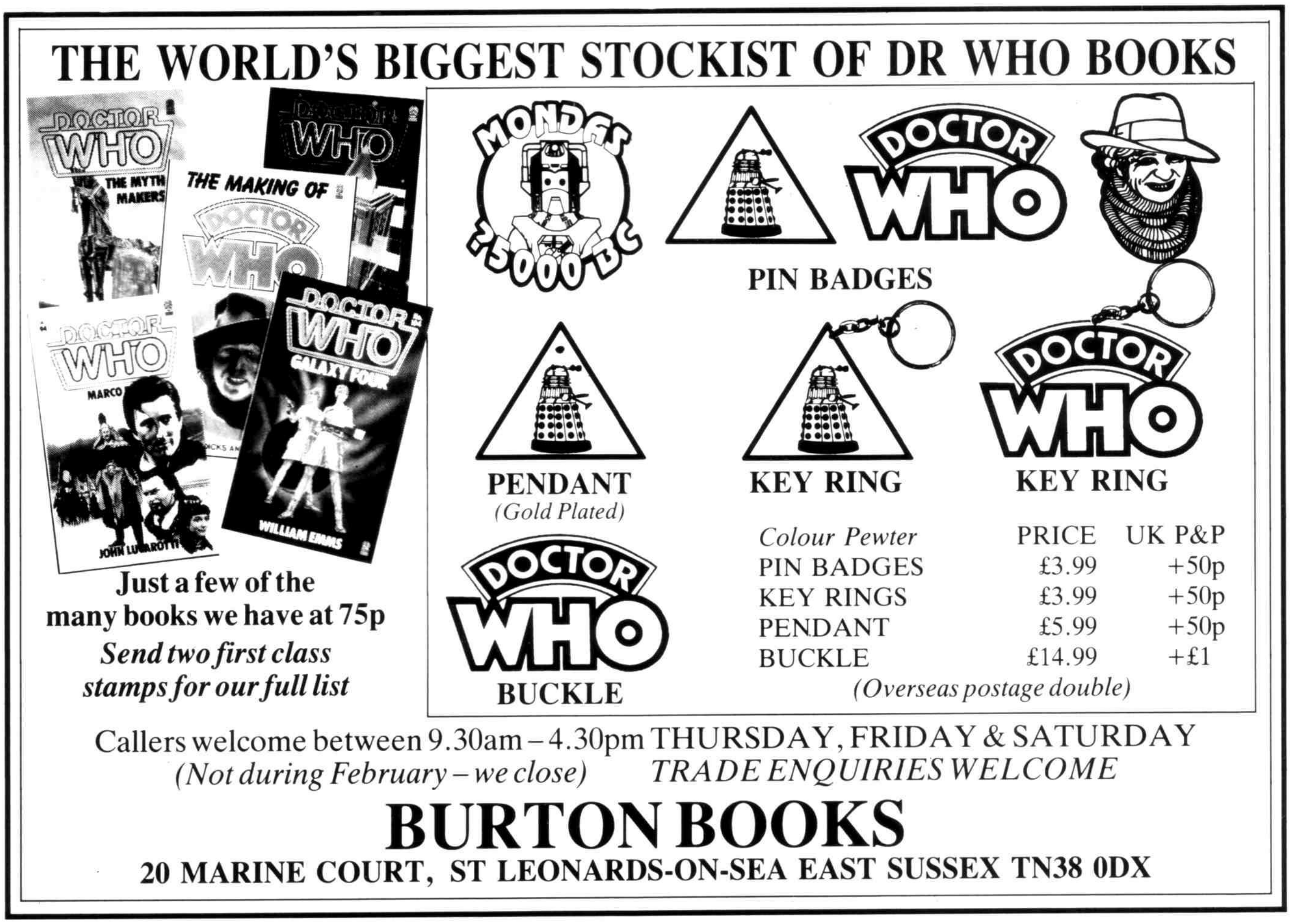
Not content with the written contents, the main men have been trowelling through the vaults to intrigue and entrance us with a host of photographic material which will come as a complete surprise to most people. Quite apart from the rare production pictures, there is a wealth of behind-the-scenes, rehearsal and special effects shots, mainly in colour. But how does it read as a book, I hear you ask?

The Seventies begins with an introduction which includes an illuminating biography of John Devon Roland Perthuis de Leillevaux – otherwise known as Jon Pertwee – before giving us a potted overview of the Third Doctor. Then we're into the series proper, with a season-by-season look at the Third Doctor era. Before I read this book, I wasn't sure if there was a single anecdote about the Pertwee tenure left to be told: after years of convention-going, I thought that I had heard everything that Messrs Pertwee, Courtney, Levene and Franklin had to offer. Thankfully, I couldn't have been more wrong. Howe, Stammers and Walker have turned up some new snippet for every season: which story was originally called *Operation Mole-Bore*? Or *Man Hours*? Or *The Gift*? And what about the missing Ice Warrior story?

Before we know it, the UNIT family has broken up and the age of Tom Baker is upon us. With a similar biography of the actor and character sketch of the new Doctor, the writers guide us through the longest-ever reign of a televised Doctor, with the same mix of anecdotes, trivia, hard facts and rare photographs. This exquisite book is rounded off – in the same way as *The Sixties* was – with an in-depth look at the stage play of the time, *Seven Keys to Doomsday*, the exhibitions and the plethora of merchandise available. This chapter is possibly the most entertaining, with a veritable cornucopia of the treasure and the tat, the edible and the indigestible . . . and the downright *weird*.

Doctor Who: The Seventies is a magnificent work of both research and presentation, and definitely deserves to be added to Santa's list. Another winner for the triumvirate!

Pros: Photographs, anecdotes, trivia . . . you name it!
Cons: What cons?
Verdict: ★ ★ ★ ★ ★



THE WORLD'S BIGGEST STOCKIST OF DR WHO BOOKS

PIN BADGES

PENDANT
(Gold Plated)

KEY RING

KEY RING

BUCKLE

Just a few of the many books we have at 75p
Send two first class stamps for our full list

Colour Pewter	PRICE	UK P&P
PIN BADGES	£3.99	+50p
KEY RINGS	£3.99	+50p
PENDANT	£5.99	+50p
BUCKLE	£14.99	+£1

(Overseas postage double)

Callers welcome between 9.30am – 4.30pm THURSDAY, FRIDAY & SATURDAY
(Not during February – we close) *TRADE ENQUIRIES WELCOME*

BURTON BOOKS
20 MARINE COURT, ST LEONARDS-ON-SEA EAST SUSSEX TN38 0DX

Timelines

compiled by Warwick Gray

Amblin' Along

I have just heard a rumour (and hopefully that's all it is) that Amblin's production should be regarded by fans as an 'alternative universe version' to the original. The rumour seems to have come from Jean-Marc Lofficier and could be just as unreliable as his *Programme Guide*. But why? Could it be Amblin feel the show isn't well-known enough? It ran for twenty-six years, has been seen in over fifty countries and at one point had a worldwide audience of over a hundred million. If it isn't wellknown by now it never will be. Maybe they don't want to be slaves to continuity? Let's face it, continuity was never that great in the series. Or do they just want to start the series from scratch as an 'American version'? Yes, I know the series would have to win a new audience and can't be made for fans alone, but the series always managed to do this every couple of years anyway.

Of course I want to see *Doctor Who* back on our screens and yes, the show would have to be sold to the American audience but surely they don't have to forget twenty-six years to do it. They could do pseudo-historical stories involving American history or even have the Doctor helping out the United States section of UNIT. The scope is there; it can be done. An 'American version' would just draw comparisons with the British one and fans and non-fans alike would be left wanting – except for special effects. *Doctor Who* was a success in spite of its special effects, not because of them, unlike some films and television I could name. Now, I'm not saying we should have shaky sets, bad CSO and gravel pits in Surrey but people were willing to overlook all that and see the great plots, characters, acting and direction that made the show. *Doctor Who* is a very special programme and when looking to its future it mustn't forget its past.

Shaun Chmara,
Leek,
Staffordshire.

Regarding some of the latest issues of **DWM**, I am *very* unhappy with the current situation regarding Spielberg's Amblin Entertainment. As some have already pointed out, British and American cultures are far more different than people may think, and for that reason alone American-produced *Doctor Who* will never work. Here's why: despite a twenty-year-long cult following in the US, the programme has never been overly popular here. Sure, most people have heard of it, but it's just not something that the American mainstream would flock to. No matter what Amblin does with *Doctor Who*, there is no way it would last very long. Co-production also means co-broadcast, which means that it would have to be made compatible with both American and British audiences. If the show is made to be as traditionally as possible (which is what I would prefer) it would please British fans but not a US network, because ratings would only be respectable for the first few weeks until the novelty wore off. Then the ratings would drop like a rock, the advertisers would pull out and the show would get cancelled – in both countries, because co-broadcast is part of the deal.

On the other hand, if the show were to be 'Americanised' with big budgets, flashy special effects, world-wide locations etc, the likely result would be a *Doctor Who* very alien from what has come before. Amblin would probably take on writers who have little if any experience with the show, there would most likely be no recognition of the *New Adventures* novels (which I think are part of the official *Doctor Who* universe) and the overall superficial atmosphere would send ratings in both countries straight down.

American network programmes are not known for their longevity. Prime-time drama rarely lasts more than six to eight years because of the short attention span of the audience and restricted formats that quickly run out of originality. Despite the fact that *Doctor Who* has a format that can accomodate an infinite variety of plotlines, it wouldn't hold out very long on the networks. It lasted for many years on PBS because the audience is very different. They are more familiar with British culture and can look past those low-budget styles. But even PBS has drastically scaled down its broadcast of the show and the Sci-Fi channel dropped it in December, 1993.

Ultimately, co-production would mean the final nail in the coffin for *Doctor Who* because once Fox drops it, executives from both sides of the pond would claim that it's had its third chance, it failed, and now it's done. The only possible way *Doctor Who* could succeed with US co-production would be to keep its format in BBC control (ie full continuity with the previous series and extensive consultation with Virgin and Marvel), use writers who are knowledgable and experienced in *Doctor Who* mythology and broadcast in the US only on PBS, which is far more compatible with non-commercial *Doctor Who*, and has an audience more familiar with it and more likely to tune in. This would mean less revenue for Amblin Entertainment, but that shouldn't matter because the show has proved that it can do well without a million dollar per-episode budget. Unfortunately, this ideal scenario is unlikely to occur, so unless Amblin can be convinced not to send *Doctor Who* to a commercial network, we might as well wave bye-bye to our favourite show right now.

Greg Walter,
Yardley, PA,
USA.

Current reports zapping through the **DWM** *fax machine suggest that continuity between BBC* Doctor Who *and the Amblin version could be much stronger than previously expected. Will Amblin take their cue from the contemporary* Star Trek *spin-offs and pay attention to the series' history? Stay tuned . . .*

Sarah Sutton

Question: What do Deborah Watling, Louise Jameson, Janet Fielding and Sarah Sutton have in common and who is the odd one out? Clue: recent **DWM** interviews and covers! I know Sarah featured prominently on the cover the last time she was interviewed, but that was over one hundred issues ago. Still, the interview itself in Issue 218 made the wait worthwhile; it rightly didn't concentrate too much on *Doctor Who* (covered more than adequately in the *Myth Makers* videos) and allowed Sarah's lovely personality to shine through. Her observation "it's more convenient for you to be an idiot now, dear" was so accurate and yet so funny – it made me burst out laughing as I read it (which was slightly embarrassing as I was travelling on a bus at the time).

The longer *Doctor Who* is off our screens, the better **DWM** seems to get. Slightly strange this: I can only attribute it to the excellent work you're all doing. Just don't let it be another eight-and-a-half years before you interview Sarah again! Please?

Gregor Dickson,
Melrose,
Roxburghshire.

Missing Authors

After reading the new series of Virgin's *Missing Adventures*, I would like to know why all the authors are from the *New Adventures* lot? Surely the point of the *Missing Adventures* is to capture the atmosphere of those stories that were made in that era, and the writers from the series would know that feeling as well as anyone. I hope that Terrance Dicks will soon be writing a *Missing Adventure* and that he will be followed by other authors of the television series.

While Paul Cornell and others try their best to put the regulars in character, the gap between *Goth Opera* and *The Paradise of Death* was obvious. Barry Letts captured the three main characters exactly and makes me look forward to *The Ghosts of N-Space*. Shouldn't the series' writers be given a chance? For example, wouldn't Pip and Jane Baker be the perfect writers for Mel's first adventure with the Doctor? This series should be thrown open to more writers who can capture the atmosphere of the television series.

Christopher Buchan,
Dewsbury,
West Yorkshire.

Seeds of Discontent

It was with pleasure that I learned the news that *The Seeds of Doom* was to be released on video, and was impressed by the production itself when I finally saw it. But as for the increasingly unreliable Craig Hinton's review, well, what can I say? In the opening paragraph we hear of "an amazing discovery at the North Pole . . ." which I chose to ignore, but I don't know how many references to the "Arctic" I can stand. How carefully did he follow the video? Even the person who writes the info on the back of the cover gets this right – the base was at the *Antarctic*. I also noticed a Tom Baker with his fists raised a lot, but he didn't kill anyone, did he? As for the pistol he was brandishing – he told Sarah he wouldn't use it.

On a nicer note though, thanks at last must go to Virgin's efforts at new stories with *Goth Opera*, a first for Paul Cornell in that he has written a good book, and furthermore, a good *Doctor Who* book. After the *New Adventures* we are presented with a set of novels worth collecting, it seems. Once again Alister Pearson gives us a good reason to envy his talents, and puts to shame the *New Adventures* artists with their boring and rubbishy efforts (see **DWM** 216, page 47 for a good example). Let's see more books with titles like *Invasion of the Cat-People* as well!

Concerning the return of the series, would it be too much to ask Amblin to make us a movie and, if it's any good, do a sequel? Then the BBC could put some money and effort into a series on their own.

Andrew Kelly,
Nr Selby,
North Yorkshire.

10/10 for Zero

Congratulations on your *Zero Imperative* article in **DWM** 219. For once a set visit which didn't get bogged down in the technicalities of making a film. A few nice quotes and no surprises spoilt. Oh, and the final couple of lines were a nice touch.

The film itself is brilliant, with Bill Baggs' team coming up with the goods in every department. Mark Gatiss' script excells even *Nightshade*, and he proves himself to be a fine actor as well. Pertwee and McCoy get their best roles in years, while Caroline John proves that Liz Shaw had vast potential as a character which was wasted first time around. The whole production has a quality feel which compares with the best broadcast drama, and a sense of unbearable tension to equal *The X-Files*.

Mark Clapham,
Harrogate,
North Yorkshire.

Goodbye, Classics

I was very sorry to hear that **Doctor Who Classic Comics** is to fold after twenty-seven issues. I agree that the best strips have been published now, and we are only left with the wealth of juvenille *TV Comic* strips outstanding. Nevertheless, I have very much enjoyed what has been re-presented (and coloured), and also the story synopsis guides/critiques. **DWCC** will be sadly missed.

Stephen Trump,
Upminster,
Essex.

We feel the same way, Stephen . . .

Data Coils

Regretably, Doctor Who Magazine can no longer offer the Data Coils service. Please do not send any further submissions or monies.

PERSONAL

FOR SALE – Rare second Hartnell annual; fine-art castings; Citadel miniatures set plus other stuff. Contact: 22, Bayfield Gardens, Dymock, Glos GL18 2BH for details.

FANZINES

MANDRIA 7 – The ideal Christmas gift for the *Doctor Who* Enthusiast. Cheques/PO £2.80 to David Blenkinsopp, Mandria (DWM), 152 Victoria Road, Scarborough, YO11 1SX.

EVENTS

AYL-CON: 18/19th February 1995. Forte Crest Hotel, Birmingham. SAE for details: PO Box 85, Amersham, Bucks HP7 9QZ

CLUBS

THE TRAND ORDER:
173 Coalshaw Green Road, Chadderton, Oldham, Lancs OL9 8JS
FRIENDS OF DOCTOR WHO:
PO Box 1411, Reading PA
19612-411, USA
DOCTOR WHO FAN CLUB OF AUSTRALIA:
PO Box 4, Epping, NSW 2121
THE NEW ZEALAND DOCTOR WHO FAN CLUB:
PO Box 26311, Epsom, Auckland, New Zealand
THE DOCTOR WHO INFORMATION NETWORK:
PO Box 912, Station F, Toronto, Ontario, Canada M4Y 2N9

222
Doctor Who Magazine

starring The Third Doctor with Liz Shaw

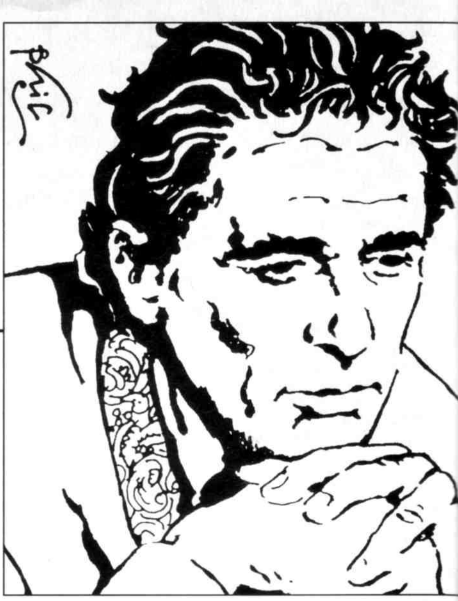
Change of Mind by Kate Orman and Barrie Mitchell

Part 2 A psychic assassin is loose in Cambridge . . . and his power is growing. Can the Doctor and Liz stop the murders – or are they the next targets . . . ?

Interview..........................RICHARD FRANKLIN
Behind the Scenes...THE GHOSTS OF N-SPACE
Prelude...SET PIECE
Telesnap Archive.THE UNDERWATER MENACE 3
Archive.DOCTOR WHO AND THE SILURIANS

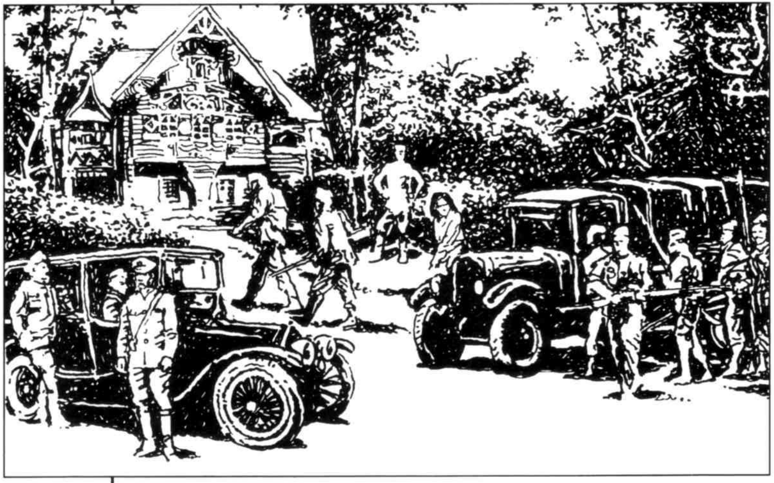
Designer GARY GILBERT.
Assistant Editors MARCUS HEARN & WARWICK GRAY.
Editor GARY RUSSELL.

Prelude WARLOCK



It was an unseasonably hot autumn day. The sweat was running freely down Anatoly Marichev's forehead. It irritated the skin where his thin wire framed spectacles bit into his face. They were the same style of spectacles Trotsky had once worn.

Anatoly was crossing an overgrown meadow that skirted a belt of thick green forest. Grass seed simmered in the heat, tickling his nose as he breathed in the rich warm air. The woods here had been impenetrably thick until a natural catastrophe had thinned them in the latter part of the 19th century. His grandfather had adventured in the woods as a boy and he still spoke of them as a fantastic haunted place.



Thin young trees were everywhere but occasionally Anatoly passed through a strip which had escaped the great fire, where huge trees hung thick and green with age. As he walked through them he felt the weight of these ancient woods, their slow vegetable indifference to mankind.

He adjusted the big burlap sack hanging from his belt. The sack was heavy and Anatoly felt a certain fierce pride.

At breakfast his grandfather had glanced up from his book — an account of Einstein's general theory of relativity — and had said disparaging things about Anatoly's talents as a mushroom hunter. But today's hunt had been a success. It was the best time of year for mushrooms in Russia.

Tonight he would prepare them for supper, perhaps just giving himself time to linger for a drink of brandy after the meal with his grandfather. They had yet to conclude their argument about Lysenko.

After their traditional argument he would say goodnight, the old boy would retire upstairs, and Anatoly would invite Ludmilla over.

His grandfather was too deaf to hear the metallic clamour that Anatoly's bed made when Ludmilla visited. Or too tactful. And the following morning he observed the absurd ritual whereby the girl would creep out of the house in the early morning, returning to join Anatoly and himself for breakfast as if she had just dropped in after an early morning walk. Was that sharp old mind deceived? Anatoly doubted it.

Stepping into the cool garden of the white house, Anatoly turned a corner and found his grandfather carrying glasses of hot tea out. One of the glasses his grandfather handed to a small man sitting in the shadow of a blossoming tree.

The small man looked up. He was wiping his brow with a red handkerchief of some unusual material, but he seemed quite composed and serene in the heat. In his lap was a straw hat. He wore a cream linen jacket of a slightly unusual cut. Altogether, thought Anatoly, he looks like an Englishman. An academic or intellectual of some kind — the small man's eyes had a piercing quality, as if a fierce intelligence was constantly shifting behind them, peering out and weighing up the world. In the shadow of the tree, with the smell of late blossom blowing through the garden, Anatoly found it oddly difficult to determine the colour of those eyes.

'This is my grandson,' said old Pietia, by way of introduction. 'But he looks old enough to be my son, observe the bags under his eyes. That is because of his joyless life. He is a relentless scholar. God knows how he ever found such a pretty girl. Still, he is very bright. Very like his father.' The old man frowned, a shadow crossing his face.

'That was a terrible thing,' said the Doctor.

'Yes. To lose a son is terrible. But millions suffered the same tragedy in those years.' The old man stirred his tea and looked sadly across at him. 'Do you really think they are foolish enough to begin another world war?'

'People keep asking me that question,' said the Doctor, sipping his tea.

'You would think that one world war would be sufficient for anyone,' said old Pietia, shaking his head. 'How is your tea?'

'Delicious,' said the Doctor, 'And what a beautiful garden to drink it in.'

'This is a very fertile land. A meteor crashed here the year I was born. It was always a legend in our family. The explosion and ensuing fire were huge. The beautiful forest was scarred. Thousands of trees burned. But they grew back quickly. The whole area is fantastically fertile. The local saying is that the meteor ploughed the earth for us, bringing rich soil to the surface. Just think. A huge stone, falling from the sky to set the night on fire. They say all the horses in the area went mad. It must have been an extraordinary sight.'

'Loud, too,' said the Doctor, sipping his tea.

'Here,' said Anatoly, 'These are some of the mushrooms I gathered in the woods today. The good eating ones.'

The Doctor opened the bag and inspected the mushrooms. 'They look delicious. Thank you Anatoly.' He glanced up from the bag. 'I believe I've read about a local delicacy called the toad-back.'

'They are not particularly good for eating.' Said Anatoly quickly. He had taken a sample out of his pocket where he'd kept it carefully wrapped in a clean handkerchief. Now he gave it to the Doctor.

It was an odd looking mushroom. Its mottled cap had bright slashes of green and purple on it. And it gave off a pungent smell not unlike liquorice. The Doctor placed it carefully in his pocket. 'Thank you.' He got up from the garden chair and picked up his umbrella. 'I'd best be leaving now.'

'Must you go?'

'I'm afraid so. I have a train to catch.'

Pietia hopped to his feet. He took the Doctor's hand and shook it firmly as they crossed the lawn. 'Thank you for the warning, my old friend,' he whispered as they walked out of earshot of the boy. 'I will have to explain to him later. But I will convince him we must leave.'

'The sooner the better.'

Ludmilla Serebrennikov was a black haired beauty with level blue eyes that flashed behind a pair of round spectacles. The same sort of spectacles that Anatoly wore. When the couple kissed their glasses clattered together and had even been known to become entangled.

Ludmilla's gaze was deep and intense because she was hopelessly short sighted. In fact, without her glasses Anatoly knew this beautiful girl was as blind as a bat. He chuckled now as he thought about it.

'What?' said Ludmilla, touching his face. She had a soft husky voice that made Anatoly think of the kind of strong summer honey whose sweetness burned the tongue.

'Is that all you are taking, Anatoly?' She pointed with her toe at the small leather satchel that lay on the lawn beside her own knapsack.

'You should see Grandpa's bag. It's even smaller. He spent, I think, all of five minutes packing it.'

'It was very clever, keeping your savings in diamonds instead of gold.'

Anatoly knelt and opened his satchel. He took out what looked like a handful of milky pebbles. He offered the uncut diamonds to Ludmilla but she shook her head. 'Put them away, for heaven's sake.'

Anatoly casually poured the diamonds back into the bag and shut them in his satchel. 'More portable than gold,' he said. 'And just as effective as an international currency. Grandfather isn't dim.'

'None of your family are dim. But where is he? Is he ready to leave?'

Anatoly smiled, 'Pietia's ready. He's inside, saying goodbye to the house. Just killing time. We could have been gone hours ago but we had to wait for you, my chipmunk.'

'Where are your notebooks, Anatoly? I didn't see them in your satchel.'

'I left them in the laboratory.'

'But all your work is in them.'

'It is also in my head.'

There was a creak of wooden steps and old Pietia came out into the bright garden carrying a thin briefcase on a strap over one shoulder. He joined the young couple in the shade of the tree.

'Finished saying farewell to the house, Pietia?' Ludmilla smiled at the old man.

'Indeed. It took somewhat longer than I expected. I had to be thorough. It was a very fine house and our family has flourished in it.' The old man sighed. 'But now we must turn our face to new horizons, new adventures. The open road beckons.' He stared out towards the dusty road beyond the hedge. A look of concern suddenly crossed his face. 'It still baffles me who could have reported us to the government,' he said.

They all heard the distant clatter of approaching engines. On the road a car and a lorry were approaching, dust rising behind them in the warm autumn sunlight.

The truck rattled to a halt outside the house and its tailboard instantly swung down. Half a dozen soldiers tumbled out. They slapped dust from their clothes and reached back into the lorry where a seventh soldier handed rifles out to them. Anatoly and his grandfather stared in surprise as Ludmilla ran down to join them.

'There they are!' shouted Ludmilla, pointing. Anatoly and his grandfather turned to run and the soldiers raced off in pursuit, stumbling through the roadside trees, clutching their rifles. Ludmilla heard the familiar voice of the colonel ring out. 'Just four of you!'

The last three soldiers froze and turned reluctantly away from the chase. They came back across the lawn and returned to the lorry where they began to argue about unloading something.

'Will your men catch them?' asked Ludmilla.

'Of course we'll catch them,' said the colonel.

'We can go inside while we're waiting. I can show you the laboratory.'

'There is no need to see the laboratory,' said the colonel.

'Fine. Just detail two of your soldiers to me and I will arrange the packing of the equipment and notes.'

'That won't be necessary,' said the colonel. 'We have had a decision from the scientific specialists.'

'What specialists?' said Ludmilla. 'They know nothing about science.' She frowned with growing anger.

'In any case, they have not deemed your boyfriend's research sufficiently interesting.'

'Interesting? His research is brilliant.'

'Then perhaps it was your description that was at fault.'

'But I made it perfectly clear. I can't believe those idiots don't see how important it is. Bureaucrats!'

'I'm afraid it is too late to express your views on this matter, comrade.' The colonel turned to face her. 'My orders are to burn the laboratory to the ground.'

'This is madness.'

'Perhaps. Or it might make perfect sense.' The colonel wouldn't meet her gaze. 'Perhaps the specialists feel some things are too dangerous to remain in existence.' He wouldn't look Ludmilla in the eye.

He squinted up at the bright blue autumn sky then turned and shouted at the three soldiers by the truck. They hurried across the garden and into the house. They were carrying large tins and Ludmilla could hear liquid slopping in them.

From the direction of the woods a sudden cry echoed through the dense green. The colonel smiled. 'We've got them.'

'At least let me take a few things from the laboratory,' said Ludmilla.

'Help yourself,' said the colonel, suddenly relaxed and jubilant. He was already hurrying over to the edge of the woods.

As soon as he was gone Ludmilla picked up Anatoly's satchel, abandoned when he had fled.

Ludmilla looked around. She took out the bag of diamondsand put them into her own knapsack. She swung it across one shoulder and hurried towards the house.

Indoors it was cool. Sunlight shone on the wooden floor of the veranda as she swept through it to the summer house and Anatoly's laboratory.

The hexagonal room stank of fumes. the soldiers were already splashing their tins of kerosene on the floorboards as Ludmilla hurried in. She began hastily scooping up the notebooks full of Anatoly's handwriting.

When she was certain she had all of them she scooped up a small tin box. The reek of kerosene drowned out the distinctive smell that normally lingered around the box.

She hurried out of the summerhouse, the soldiers smiling and nodding at her politely as they poured their kerosene. Now that she had everything under control Ludmilla felt relaxed and almost sleepy. All the important matters had been attended to.

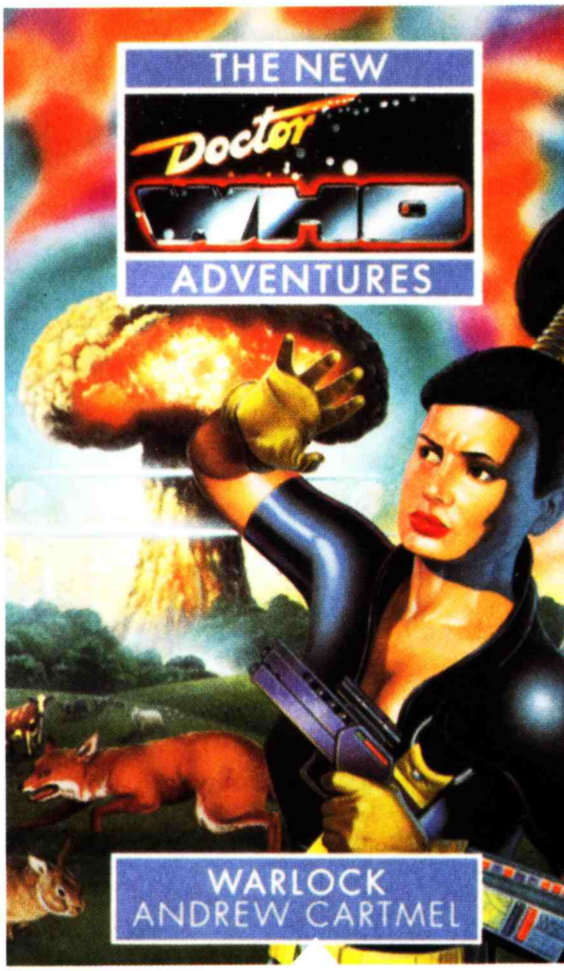
When she went back out into the garden she saw Anatoly and old Pietia being made to kneel by the rose beds. She ignored them, turning away to look at the burning house.

There was a sudden loud thud of combustion. Ludmilla watched the summerhouse go up explosively in flame. There were two gunshots from the garden but she hardly noticed them.

The house burned remarkably quickly. As the dry wooden walls caught black smoke began to pour into the air. Clouds of sparks showered down like red needles.

Ludmilla opened the small tin box she'd taken from the laboratory. A smell like liquorice arose powerfully into her face. The mushrooms inside the tin were dried but you could still make out the distinctive colourings, like a toad's back.

Andrew Cartmel



Doctor Who –
The New Adventures:

Warlock

Written by **Andrew Cartmel**,
with a cover by **Tony Masero**.
Published by Virgin/ Doctor Who
Books on **19th January 1995**
at £4.99.

Don't be a DUMMY!
Subscribe to *Doctor Who Magazine* and receive an issue absolutely *FREE!*

For over fifteen years Marvel Comics Doctor Who Magazine has been the most comprehensive chronicle of the world's longest-running science-fiction programme - packed with news, interviews, features and all-new adventures. Doctor Who Magazine is available on order from all good newsagents, comic shops and specialist book-stores, but you can subscribe to THIRTEEN issues of DWM (a full year's subscription) for the price of just TWELVE! Just fill out or copy this coupon and post it with your payment to: ***Doctor Who Magazine* Subscriptions, PO Box 503, Leicester, Great Britain LE94 OAD. Telephone hotline: 0858 410510.**

All overseas subscriptions are sent Air-Mail.

- ***Doctor Who* Appreciation Society** members deduct £3.50 from UK subscription price, just by telling us your membership number.
- ***Doctor Who* Fan Club of Australia** members will receive a £3.50 discount voucher for DWM subscriptions on joining. Contact DWFCA, PO Box 148, Gladesville, NSW 2111 Australia for membership details.
- **Friends of *Doctor Who*** members will receive a $6.00 discount voucher for DWM subscriptions on joining. Write to FODW, PO Box 14111, Reading PA 19612-4111 USA.
- **New Zealand *Doctor Who* Fan Club** members will receive a £3.50 discount if you send your TSV address label. Write to NZDWFC, PO Box 26311, Epsom, Auckland, New Zealand.

DOCTOR WHO MAGAZINE SUBSCRIPTION APPLICATION

Please supply me with thirteen issues of Marvel Comics' *Doctor Who Magazine* for the price of twelve, commencing with the most recent copy. I understand that the subscription offer does not include the Year Book, and only includes specials if requested.

Name..

Address..

....

.... **Date of birth**...................................

Please tick your preferred payment method:

DOCTOR WHO MAGAZINE

☐ I enclose a cheque/postal order for ☐ UK £33.00 ☐ Overseas £57.00
☐ USA $77.00 made payable to Marvel Comics Ltd. **(SC 0040M)**

DOCTOR WHO MAGAZINE + SUMMER and WINTER SPECIALS

☐ I enclose a cheque/postal order for ☐ UK £39.00 ☐ Overseas £69.00
☐ USA $92.00 made payable to Marvel Comics Ltd. **(SC 0041R)**

Please charge ☐ UK £33.00 ☐ Overseas £57.00 ☐ USA $77.00
☐ UK £39.00 ☐ Overseas £69.00 ☐ USA $92.00
to my ☐ **Visa** ☐ **Mastercard.** My card number is (13 or 16 digits)

☐☐☐☐☐☐☐☐☐☐☐☐☐☐☐☐

Expiry Date..

Signature...

DISCOUNT RATES

Please note your membership number or enclose your discount voucher with your subscription application.

☐ ***Doctor Who* Appreciation Society** number if applicable:

....

☐ I am a member of the ☐ **Friends of *Doctor Who*** ☐ ***Doctor Who* Fan Club of Australia** ☐ **New Zealand*Doctor Who* Fan Club** and enclose my DWM subscription discount voucher/label with this application.

☐ On occasion we may permit other reputable companies to make offers of products or services to our customers. Tick here if you prefer not to receive details of any special offers or new products.

Writing (New) Who

As well as their continuation of the Seventh Doctor's adventures in *The New Adventures* series, July saw Virgin Books launch a series than fans have been demanding for years: *The Missing Adventures* – stories set in the gaps between televised serials featuring old Doctors and old companions. In the first of a three-part series, Craig Hinton interviews five of the people responsible for the success of Virgin's endeavours: old hands and new starters alike.

THE NEW
Doctor
WHO
ADVENTURES
ALL-CONSUMING FIRE
ANDY LANE

ANDY LANE

This year Andy Lane, whose co-written *Lucifer Rising* was such a hit in 1993, received critical acclaim for his novel in which two of the greatest icons in popular literature clashed head-to-head: the Doctor meets Sherlock Holmes in *All-Consuming Fire*. Where did the idea come from? "I've liked Sherlock Holmes since I was young," he admits. "The first two books I can remember buying – at a jumble sale, which is where most committed readers start out – were *A Study In Scarlet* by Arthur Conan Doyle, and *Three To Conquer* by Eric Frank Russell. They've both haunted me ever since: one for its solid Victorian style and the other for its Fifties science-fiction pragmatism."

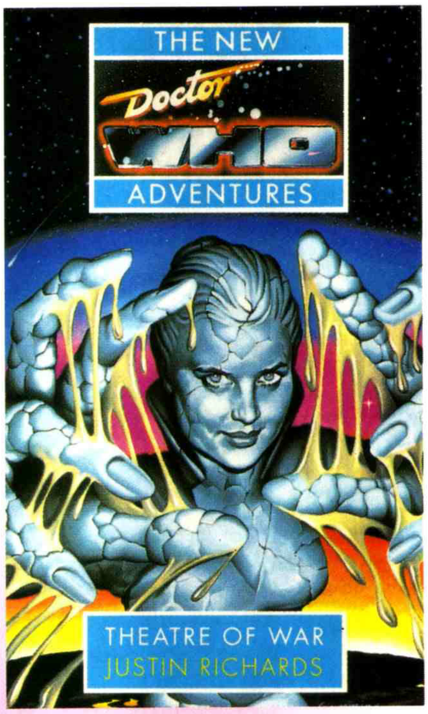
How did he feel about the finished product? Is there anything he would like to change? "Only every second word! There are always plot holes, things that people just wouldn't say, infelicitous phrases, bad bits of characterisation . . . Given the chance, I'd start again every time and write a different book, because none of the books have turned out the way I imagined they would when I was starting them." Andy's first book was co-written with Jim Mortimore: was it easier writing a book on his own, rather than with someone else? "Oh yes. Easier, and lonelier."

Given the success of his introduction of Holmes into the *Doctor Who* mythos, would he like to write another? "Like a shot. It's such a wonderfully relaxing experience, sinking back into Watson's way of phrasing things as narrator. It's like taking a holiday away from boring, mundane fiction. No problems with wondering what to write next – the words just flow from the quill pen! If you can find a voice to write a book with, then half the battle is won. Nicking a voice – the way I did with Watson – solves half your problems."

So what *is* the easiest thing about writing a book? "Saying to yourself 'Oh, I'm going to write a book'. It's all downhill after that," he adds with a smile. And the hardest thing about writing a book? "Plotting. I hate it!"

On to the future. His next book, *Original Sin*, introduces the Doctor's new companions, Cwej and Forrester. "*Original Sin* is set in the thirtieth century, when Earth is the head of an expanding Empire. The Doctor and Bernice pick up information that leads them to believe that one of the races taken over by the Empire is planning a great retribution, and they have to find out what it is. Meanwhile, two Adjudicators – police officers – named Roslyn Forrester and Chris Cwej have discovered a dead body. The murderer is obvious – too obvious for their liking – and they find themselves embroiled in a conspiracy that gets larger and larger every time they look at it. They end up arresting the Doctor and Bernice, for reasons that will become clear when you read the book. Oh, and in the background, someone is watching all the running around. Someone shadowy and mysterious, in the best tradition of conspiracy thrillers.

"With any luck I'll be writing a *Missing Adventure* next. Then I'll move aside and let other writers have a go at the books." So where would he go? "Straight science-fiction novels. I'm selling short stories to British and American science-fiction magazines and anthologies, and I'm gradually getting my name known. The next thing is to try is a science-fiction novel, or lots of short stories stitched together to make a novel, I guess. It's a damned difficult marketplace to break into, which is why I need a track record with the *New* and *Missing Adventures*."



JUSTIN RICHARDS

May saw the debut of Justin Richards' *Theatre of War*, a multi-levelled book that combined the concepts of both theatre and conspiracy. "*Theatre of War*," explains Justin, "was really an amalgamation of ideas. I started with the notion of the Dream Machine, and the image of the final play in the book. And there's a poem of Auden's – *As I Walked out one Morning* – which captures the essence of what I wanted the final performance to be about. Basically, it talks about how time will get us all in the end. From that basic start I constructed a story to explain what the machine was, and why it was there. Then I decided that was boring, and it would be much more interesting if that was what everyone thought was the case, but that the truth was actually quite different. So then I had to work out what was really going on!"

Theatre of War constantly challenges the reader's assumptions. Was that deliberate? "I've always been a fan of thrillers, and there were a couple of tricks I wanted to play. The first was to tell the reader right at the start what's happening, and then let them forget that they know it. Too clever perhaps, and I'm not convinced it really worked. The other trick gets back to what I was saying earlier – to have a situation where all the evidence can be interpreted in a particular way, and then we get just one more simple clue which turns everything on its head. I think that works rather better. Then, just in case anyone was clever enough to put the two tricks together and work out what was happening ahead of time, I added a twist right at the end. With that, I wanted a situation like Philip K Dick's *Ubik*, where the last scenes make you suddenly realise that you may have misinterpreted the whole thing right from the start."

After all that effort, was he happy with the final result? "Very," he confirms. "It was a complicated book to write. There are layers to it. My intention was to write a book you could read several times and still get something out of, so even if you know what's going on and what the twist is, you can still read back through, see the clues, and reinterpret the evidence. The source documents are the most explicit evidence. On reflection I should have scattered them more, rather than having one between each chapter. That set a precedent that I'm not sure stands up. Some of the ones towards the end are a bit contrived. The hardest part, though, was getting going. The very start was worst, but getting an angle on any section – a chapter or even a paragraph – is a slog. Then it's hard to keep going. The easiest thing was the research. Research is fun and you don't have to produce any immediate result. You can watch a film or read a book, or visit a house, and kid yourself it's research. And maybe it is. But you shouldn't just throw stuff in because you researched it – that's an easy trap to fall into. You can see that in some books – for example, I've just read *Thunderpoint*, and immediately knew that Jack Higgins has been diving. In *Theatre of War* it was even easier, as I knew most of the theatre stuff already from my degree."

Due to the success of *Theatre of War,* Justin now has a *Missing Adventure* due next year. "*System Shock* is rather more straightforward than *Theatre of War*. One reason is that *The Missing Adventures* are supposed to be good old-fashioned yarns. Another is that I had five months to write *Theatre of War*, and had already been thinking about it, and had some written as part of my initial proposal for Virgin. *System Shock*'s been a four-month turn-around. And that, together with a full-time job and a full-time family, just isn't enough time for a novel of the same internal complexity. But maybe that's a benefit. I think that *System Shock* will be more accessible as a result. After that I've got some plots for novels which need working up – *Missing*, *New*, and non-*Who* stuff. Time will tell.'

PAUL CORNELL

For Paul Cornell, the most prolific of Virgin's stable of authors, 1994 saw the publication of both his third *New Adventure, No Future*, and the first in the series of *The Missing Adventures, Goth Opera*. Paul seemed rather reticent about *No Future*, so I pressed ahead with *Goth Opera*. What prompted that book?

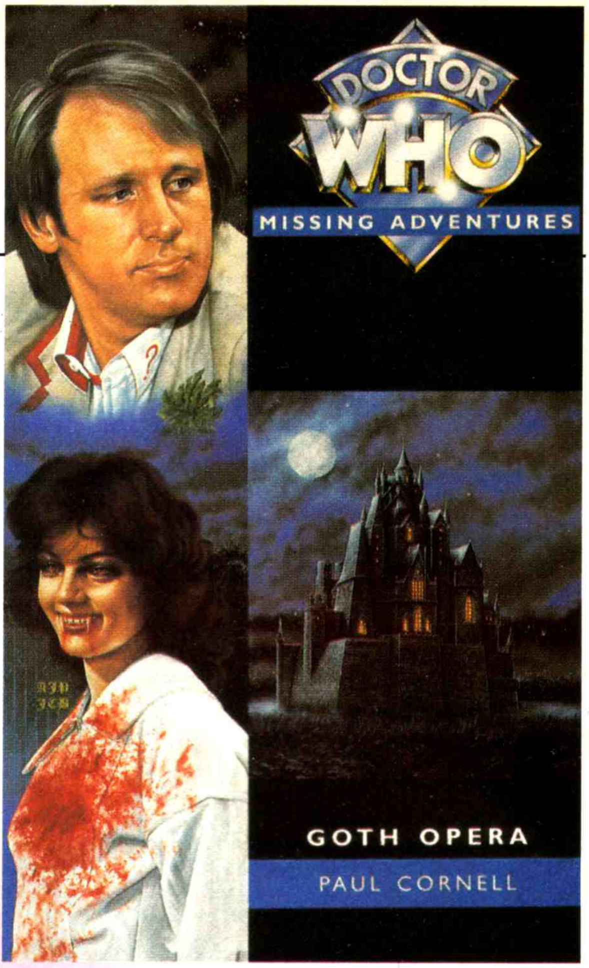
"*Goth Opera* is the result of me wanting to do a vampire book – because I'd thought up loads of set pieces – and Peter Darvill-Evans (the senior fiction editor at Virgin) then telling me about Terrance Dicks' vampire book and getting us together. It then got influenced by one of the stories from the *Cracker* television series, *To Say I Love You.* I'm very happy with the end result and definitively wouldn't want to change it. When there's nothing I want to change, I stop. I might have cut down a bit on the continuity chapter, but that was done as a kind of trailer for the whole line, saying 'hey, all these characters live in this same universe, and this is the sort of thing we'll be doing.'"

Paul was the first author to write both a *New* and a *Missing Adventure.* Did he find the writing different? "The *Missing Adventure* was a lot quicker and easier, because I didn't have to worry about subtext, motifs, owls or any of my usual stuff. And I actually delivered it before deadline!"

What does Paul find easiest about writing a book? "The collaborative process; knocking ideas round with the pit crew I name in the front of each book. When it's going well, I actually like writing, too, but when it's bad it's murder, and I start kicking old ladies in the street, phoning up Jim Mortimore at 3am and screaming 'die in the name of Terrance Dicks, unbeliever. . .' That sort of stuff. Plotting is still the hardest part, though."

Paul also has a forthcoming *New Adventure, Human Nature.* "That was something I came up with while thinking about how *Star Trek: The Next Generation* has expanded the *Trek* mythos. I thought we could do something similar with *Doctor Who.* The plot of *Human Nature* went through many big changes. The villains were originally Krynoids, then Time Lords. It was originally set in Cheldon Bonniface (the village from *Timewyrm: Revelation*) and did feature the Timewyrm. Then the year changed from 1939 to 1914. It took a major re-plot with Kate Orman (author of *The Left-Handed Humming Bird*) to get me on the right track. It's the story of Doctor John Smith from Aberdeen who's teaching at a boys' school in Norfolk, 1914 while Benny is on holiday there. Then the aliens show up, and it's *Die Hard* in an English village again, without the Doctor to help. There are a new race of villains, as well as owls, Death, and all the usual Cornell stuff."

Apart from *Human Nature*, Paul is the co-author of an imminent *Doctor Who* non-fiction book. I asked him to reveal a bit about *The Discontinuity Guide.* "It's a book that tries to tie together *Who* continuity, resolve mistakes, etc, and at the same time have a bit of fun by listing fluffs, errors, on-screen bloopers, dialogue disasters and double entendres. Terrance Dicks has done us a lovely introduction, and I think it's a nice treasury of stuff that nobody's done before. We also review the stories better than in the handbooks. None of that '*The Gunfighters* was bad' nonsense for us . . ."



Having mentioned Kate Orman's contribution to *Human Nature*, I wondered which *New Adventures* writers he admired? "I think Kate's going to be famous, especially now that she's signed with my agent!" he grins. "Gareth Roberts is a big talent too, a classic satirist in the English tradition who's got to find some outlet that exploits that, considering his current audience didn't read *Tragedy Day* as the scathing attack on society that it was. Andy Lane's already been in *Interzone,* and is heading for a career as a serious science-fiction writer. My mate Martin Day is on the way up (his *Missing Adventure, The Menagerie,* is published in April), as is Dan O'Mahoney, and of course I worship the ground on which Terrance Dicks walks with the classical verities he embodies.

"It's really good working with Rebecca Levene (editor of the *Doctor Who* range), who's the best editor I've ever had. She thinks like a writer. We have a lot of laughs too. When I wrote the back cover blurb for *Human Nature* I included a mickey-take of the usual 'too broad and too deep' paragraph: 'contractually-long bodice-rippers, too passionate and too silly for the small screen. The TARDIS flies into the boudoir and out the other side, with owls, Death, and evil since the dawn of time.' Peter (Darvill-Evans) actually wanted to use it, and it took me three days to persuade him out of it!'

With countless books – *Doctor Who* and others – under his belt, the future obviously holds great things for Paul. "Well, I've been given a retainer by Richmond Films – who made the television series *Press Gang* – to write television formats for them, and we're already on the verge of two very exciting projects, one of them a telefantasy show. There's also an interactive computer game which I can't really go into yet because the contract is still being worked out, and I'm talking to Random House about two fantasy novels. Plus, I'm doing a new comic strip for the *Judge Dredd Megazine* called *Jacobean Judges.* It's good to be working so much, and in areas where I can pursue my own interests."

GARETH ROBERTS

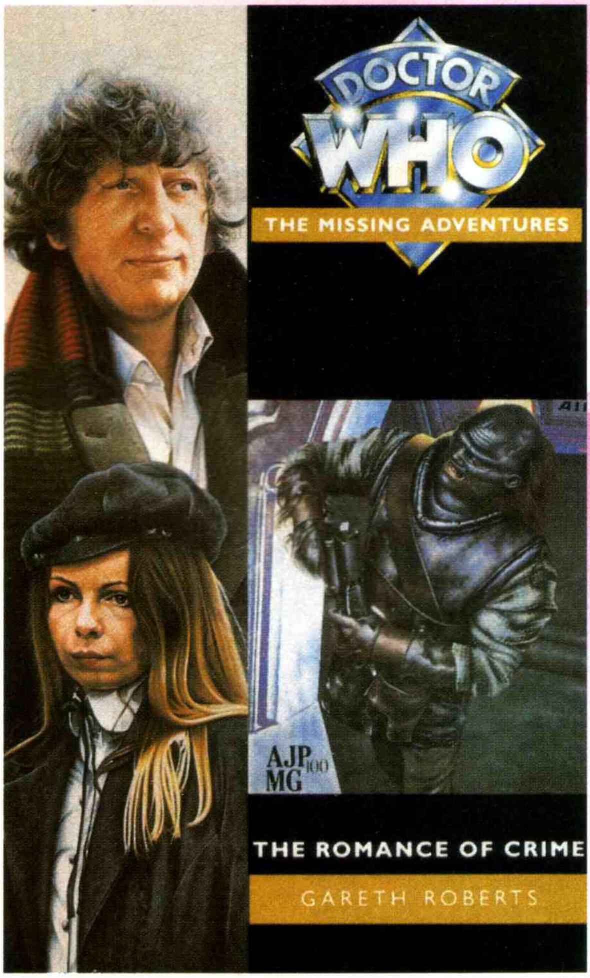
Gareth Roberts' second novel, *Tragedy Day*, hit the shelves in March. What prompted Gareth to write the book? "I'm very concerned about the role that charity seems to have taken in our lives. The idea of giving money to charity has become totally ingrained and totally accepted. It's very easy to exploit peoples' good intentions, and I can't help feeling that the western world gives money simply to feel good, rather than to change things for the better. In every society there is a carnival of some sort. I just thought that combining the two concepts would make an effective setting."

A bit like *Children in Need*? "Coincidence – I didn't actually have that in mind. However, I think I overstated my case and packed far too many ideas into it. I should have pared it down so that the central concept of *Tragedy Day* was . . . well, more central, more important. Peter Darvill-Evans was very keen to bring out the theme of social fatalism, where society just accepts its decay and decline . . . and I dolloped it on a bit too much. Totally my fault. At the bottom line, I should have made the plot simpler."

Gareth's third *Doctor Who* book, a *Missing Adventure* called *The Romance of Crime,* is now finished. Having faced the writing process three times, what would he say he found the most difficult aspect? "Maintaining the quality of the prose. *Doctor Who* books are basically adventure stories: dialogue, action, and moving from place to place to advance the plot. There's a tendency to make it as involving as possible, and you can go too far and lose the reader in your own cleverness. That's a temptation which is very easy to fall back on. I don't think that any part of writing is easy. The part I *enjoy* the most is the dialogue – especially that of the Doctor."

Moving away from *Doctor Who* for the moment, I noticed that Gareth has also written the novelisation of the first *Cracker* story of that show's second season, *To Be Somebody.* What are the differences between writing a book from scratch and novelising somebody else's script?

"Totally different ways of working. When you write your own book, you create the entire setting – environment, characters, the whole thing. It involves you a lot more, and you put much more of yourself into it. With *Cracker,* my role was to retell the televised story in the most dynamic way I could on paper. And if anyone wants me to novelise *City of Death,* I'm available immediately!"



The Romance of Crime is set just after *The Creature from the Pit,* with the Fourth Doctor, Romana and K9. Why that mix of companions? "I don't like the idea that the Doctor or his companions should ever be simpletons. Most *Doctor Who* companions tend to be either brainless screamers or tough and streetwise. I prefer characters like Romana or Bernice Summerfield: since both are strong people, they come across as being more 'real.' If your heroes are intelligent, that makes the threat they face that much more threatening. If it's a threat to people like the Doctor and Romana, what hope does anyone else have? The story is basically that the Doctor, Romana and K9 materialise on board a converted asteroid which is simultaneously a court and a prison, ruled over by a particularly smarmy judge. When they start investigating an unexplained problem, they are caught up in a very complicated plot. And it features some old enemies of the Doctor: the Ogrons. Of the three books I've done, this one is closest to the book I wanted to write at the outset. The one thing I've always taken from *Doctor Who* is that it's fun, and I hope that *The Romance of Crime* is fun – both exciting and amusing. I have a *New Adventure* in the pipeline, called *Zamper.* Once again, it features the Chelonians in a starring role."

PAUL LEONARD

October saw the publication of *Venusian Lullaby.* I spoke to its author, Paul Leonard, and my first question was a rather personal one: why did he choose the nom de plume of Paul Leonard?

"My real name is Paul Hinder, and I have written a number of short stories as PJL Hinder. But I've never liked the name – it has echoes of 'hindrance' and 'hindsight' – so when Virgin asked whether I wanted the name Paul Hinder or PJL Hinder, I threw them completely by saying that I wanted Paul Leonard, from one of my middle names.

"My first submission to Virgin was called *Root of Evil,* which was very long and not very good. But they showed an interest in the writing and I submitted another, which after a few amendments has mutated into *Toy Solstice,* which is now an imminent *New Adventure.*

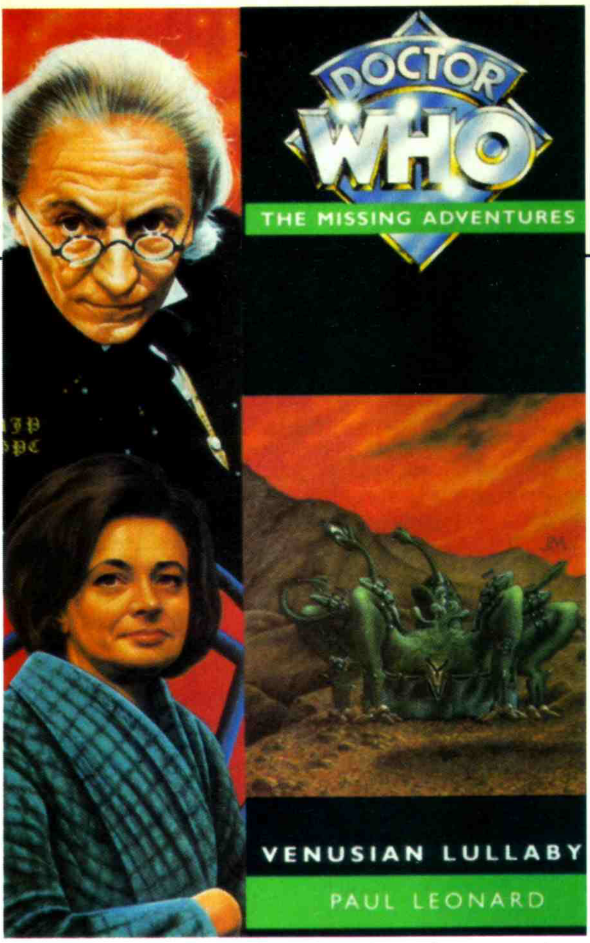
"When I heard about the advent of the *Missing Adventures,* I decided to try that format. I had a brilliant idea about Venusians, put together a proposal in two weeks, and sent it off. That was odd because my first proposal took five months, and during that period it became too long and too complicated – everything and its mother crept in! By only taking two weeks, the proposal for *Venusian Lullaby* was more coherent and much tighter.

I don't really consider myself a *Doctor Who* fan. I watched it when I was twelve or thirteen – Jon Pertwee and early Tom Baker – but after that I stopped. It was my fellow inhabitant of Bristol, Jim Mortimore, who suggested I wrote a *Doctor Who* book, and I thought he was mad! But he talked me into it, lent me books and videos . . ."

Many of Virgin's stable of authors are self-confessed fans. Did Paul consider it an asset or a problem not being one? "An asset. I came in from outside fandom with no 'axes to grind'. It meant I could come to the story fresh, without decades of built-upon preconceptions about characters or situations."

For someone who wasn't a fan, he luckily managed to hit upon a title buried in the traditions of *Doctor Who.* "I remembered that Jon Pertwee was always making comments about the Venusians, about lullabies and the like. I tied that in with an idea I had about a really alien culture – something I had always wanted to write about – and anchored it at the same time as *Book of Shadows,* Jim's short story in the first *Decalog.* And the result was *Venusian Lullaby.*"

Paul is a member of the same writers' group as Jim in Bristol: what benefits did he get from the group during the writing of the book? "Great support from fellow writers. As well as Jim, the group also contains members of the Bristol science-fiction group, and the book gained a lot from the input of non-*Doctor*



Who, mainstream science-fiction people, as they pointed out things to do that were more interesting than the first thing that had come to mind."

So what is the easiest thing about writing a book? "The final edit," he stated. "It is definitely much more fun than writing. Having done this with both books (a reference to his forthcoming *Missing Adventure*, *Dancing the Code*), I'm sure of it. Even though editing *Dancing the Code* took longer, there is the ever-present knowledge that the writing process will all be over in a few weeks and the book will be finished. Until that point, there's always the creepy feeling at the back of your mind that it might not work. And the hardest thing? Definitely the middle. I start thinking 'Oh my God – I've got to make the rest of the book fit in with what I've just written!' By this point, the first half has drifted away from the original outline and you realise that you've got to get to the end of the book *and* tie up the differences. I had a total panic over *Venusian Lullaby* – it lasted a month – and yet the second half ended up just like the outline anyway.

"I'm reasonably proud of *Venusian Lullaby*. It has got its flaws, but nothing fundamental – a few scenes could do with being rearranged, and the Venusians' names are too long. Then again, I've been too busy to read it though again, with the aforementioned *Dancing the Code*, set between *Planet of the Daleks* and *The Green Death*. It's an alien invasion of Earth story with UNIT – inevitable, given the gap – but there's a twist which means that the invasion isn't quite what it seems. Having finished that one, I'm now working again on *Toy Solstice*. It's a complete rework of my original proposal: only the title and the basic concept are the same. It's about children being kidnapped by giant teddy bears towards the end of the World War I, the same period as *Human Nature* because I've been asked to tie it in with Paul Cornell's book.

"Following *Toy Solstice*, I'm hoping to write the first half of a two-book story with Jim Mortimore. The two *New Adventures* – *Conjunction* and *Eye of Heaven* – deal with Easter Island and a matter transmitter. Jim and I are taking one end of the transmitter each. But that's going to be some time in 1996.

"I want to write mainstream science-fiction books as well, and possibly mainstream books full-stop, but the *Doctor Who* books are a valuable step up in the business. Virgin allow authors to develop their style within the contraints of a tight plot and a clear deadline. I don't know of many better ways of learning the art of writing a book and being paid for it." ●

NEXT ISSUE:
Craig talks to Terrance Dicks, Jim Mortimore and Daniel O'Mahoney amongst others.

NOW IS THE TIME... 2 EXCLUSIVE OFFERS!
for readers of *Doctor Who Magazine*™

The Official
DOCTOR WHO TRADING CARDS
2 series from CMA

110 Card Set
Full Colour • Series Two
Further Explorations of the Many Strange Adventures of Doctor Who

Special Reader's Price
£16.00 (includes p&p)

and
Special 'Foil' 6 Card Subset of Cyberman & Daleks

9 UV coated Premier Cards
(Available as Singles or Sets)

Also
A Limited Supply of Complete 100 Card Sets of **Doctor Who Series 1**
plus
Foil Embossed **Collector's Album** complete with enough protective pocket pages to hold Series I, II & III

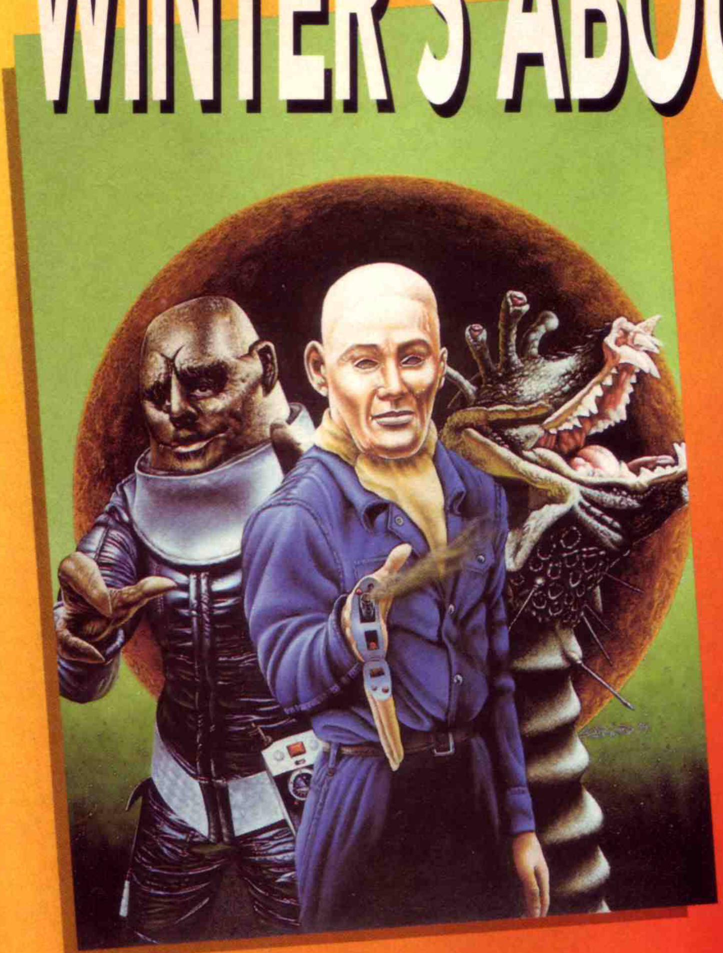
FREE Collectable Promotional Set
PROMOTIONAL
Ring the Hotline for your complimentary Set

Hotline/Order Line
(01497) 847538
Fax: (01497) 847309

From CMA
TRADING CARD MARKETING
Wayside, Llowes, nr Hereford HR3 5JA
Cheques, POs payable to CMA • Major Credit Cards Welcome

Doctor Who Diamond Logo and Promotional Images ©BBC 1973. Licensed by BBC Enterprises Ltd.
Doctor Who is a trademark of the British Broadcasting Corporation and is used under license.

WINTER'S ABOUT TO HEAT UP...

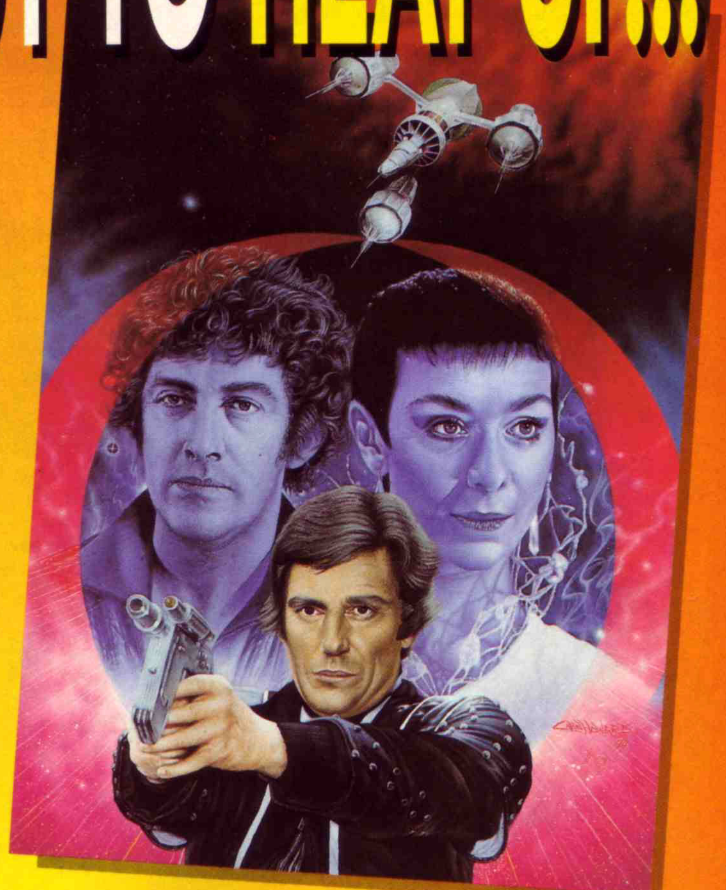


DOCTOR WHO WINTER SPECIAL

A tribute to *Doctor Who*'s most prolific and celebrated author, Robert Holmes, including:

- A comprehensive look at all of Holmes' stories . . .
- Full archives of *Carnival of Monsters* and *The Talons of Weng-Chiang* . . .
- The unmade Robert Holmes stories *The Space Trap* and *The Aliens in the Blood* . . .
- *Plastic Millenium*, a new Auton comic strip by Gareth Roberts and Martin Geraghty . . .

On sale in December, £2.99



BLAKE'S 7 WINTER SPECIAL

The essential full-colour guide to the classic BBC science-fiction adventure series . . .

- Complete episode guide with background notes . . .
- *Many rare photos . . .*
- *Blockade*, a new comic strip adventure by Gareth Roberts and Martin Geraghty . . .

On sale in December, £2.99

What the Censor Saw

Nazi symbolism, Sontaran sadism and blasphemous brains were all the subject of Mary Whitehouse's criticisms of *Doctor Who* during the Philip Hinchcliffe era. In the fourth part of this series, Marcus Hearn examines what the NVALA saw.

"*Doctor Who* has turned into tea-time brutality for tots." – Mary Whitehouse

1975 saw heady days for *Doctor Who*. A radical new interpretation of the Time Lord, courtesy of the wild-eyed and reckless Tom Baker, saw the programme into its greatest audience successes – and its most stringent criticism.

By the mid-Seventies, psychological research into the effects of television violence was often concentrating on the context and presentation of violent incidents. A typical study of the time was conducted by Grant Noble, the results of which were published in his 1975 book *Children in Front of the Small Screen*. In an attempt to establish the relationship between television viewing and delinquent behaviour, Noble compared reactions between a control group and a group of thirty-seven convicted 'delinquent' boys when discriminating between different forms of aggression. Photographs from *Mission Impossible*, *Big Bread Winner Hog*, *Z Cars*, *The Saint*, *The Virginian*, *The News*, *The Avengers* and *Doctor Who* were shown to each boy before a number of questions were asked. The opinions expressed over *Doctor Who* are surprising in hindsight of the controversy that loomed just around the corner.

Right: Ernie the poacher's death-scene in *Pyramids of Mars* proved too gruesome for the Australian censors. Photo © BBC Video.

Noble asked the boys if they felt the violence looked obviously 'acted' (as in a school play) or whether it seemed 'real' (as if the victims would have been hospitalised). He also asked them whether the violence seemed 'lifelike' (like violence they themselves could witness in Leicester, their home town) or not lifelike.

One twelve-year-old's opinions were typical of the boys' feelings on *Doctor Who* compared to other programmes. He felt that, as opposed to programmes like *Mission Impossible*, *The Saint* and *The Avengers*, *Doctor Who* did not portray 'good', lifelike violence. He felt instead that the fights seen in *Doctor Who* were obviously staged, improbable and too 'clean' to be convincing or exciting. The same boy was so impressed by the scenes he had witnessed in *The Saint* that he was convinced the victims really had been killed. His exposure to this particular genre had left him with the impression that all fighting was to stop crime and, according to Noble, "was unsure why people fought in *Doctor Who*."

Overall results indicated that boys saw little or no justification for fighting in shows such as *The News* and *Doctor Who*, and felt that *Doctor Who* was a particularly strong exponent of poorly-staged violence. Noble went on to point out that the 'delinquent' boys made a link between 'good' fighters and those carrying guns, and the Doctor, of course, never carried a gun.

The Noble study, while only using *Doctor Who* as a component and not a direct focus of research, highlighted concerns of a more dramatic than psychological nature. Donald Gould, writing in *The New Scientist*, was defending both against recent criticisms from the National Viewers and Listeners' Association's Mary Whitehouse. "I have already undertaken considerable research into the effect of *Dr Who* upon the under-fives," he wrote, in response to the recent *Planet of the Spiders* scare (see **DWM** 220). "I have two under-fives of my own. One, a compassionate and fastidious young beauty who weeps at the tribulations of Lassie is very nearly four. The other, a tough guy less inclined to sympathetic tears, is all of 33 months old. And do you know what they call Saturday, Mary? They don't call it Saturday. They call it *Dr Who* day. 'Is it *Dr Who* day?' they cry, in eager tones, when various signs and portents, such as their mother putting on jeans instead of working dress, indicate that yet another frenetic and exhausting two days from rest and labour are upon us.

"And they do not ask out of fear and apprehension, Mary, dear. No – they ask because *Dr Who* is far and away the most eagerly awaited and deeply relished item on the menu of their viewing week. They just *loved* those spiders."

"Bob used to sit there chuckling at the back, saying he loved it all. There was a bit of devilment in Bob Holmes."

While still finding his feet, the programme's incoming producer decided to censor scenes from *The Ark in Space* prior to broadcast. The rather awkward sequence of events surrounding Noah's pleas for a merciful release was down to some responsible scissoring on Philip Hinchcliffe's part: "We cut some scenes after we recorded it," he later revealed. "You got a bit too much anguish. I decided that was perhaps going a bit too far, and referred it up to Bill Slater (the BBC's Head of Drama) and said 'What do you reckon?' And he said 'Oh yes, we've got to have that out.' Bob (Holmes, script editor) used to sit there chuckling at the back, saying he loved it all. There was a bit of devilment in Bob Holmes. Barry (Letts) was very serious, and liked to do themes like popular ecological problems and all this sort of thing. Bob was a bit of a devil and used to say 'Let's scare the buggers!'"

Above: The confrontation with Noah was judged too intense, as depicted in this rehearsal shot from *The Ark in Space*.

Mrs Whitehouse wasn't, however, diverted for long. Keeping a careful eye on *Doctor Who* on a now-weekly basis, she next found fault with *The Sontaran Experiment*, a serial which "contained scenes of helpless adults in a state of terror – surely greatly upsetting to those very young children known to be watching television at that time."

Self-regulation was, nevertheless, being exercised at Television Centre. *Genesis of the Daleks*' overt Nazi symbolism caused the *Doctor Who* production team some concern. The inconsistent dress of Peter Miles' character Nyder, who appears with and often without his 'Iron Cross' decoration throughout the six episodes, is indicative of Hinchcliffe and director David Maloney's wish to act 'responsibly' without diminishing the story's impact. "They were very scared, saying 'this is a pale copy of the SS'," remembers Miles. "They kept talking about that. But I'd have liked more."

Right: *The Sontaran Experiment* featured "helpless adults in a state of terror". Photos © BBC Video.

For Mrs Whitehouse, there was quite enough already. Her disgust at the opening episodes of *Genesis of the Daleks* prompted her to famously comment that "*Doctor Who* has turned into tea-time brutality for tots. This series has moved from fantasy to real-life violence with cruelty, corpses, poison-gas and Nazi-type stormtroopers, not to mention revolting experiments in human genetics." The programme, in her opinion, now belonged after the nine o'clock watershed.

In March 1975 Elisabeth Sladen, who played Sarah Jane Smith, was interviewed by the *Evening News*' Patrick Stoddart about this very public criticism. "It's nonsense," she wearily told him. "The writers in fact take the most painstaking care to avoid unnecessary violence. There's a conscious effort to avoid specific physical brutality, or anything that might lead children to try out things for themselves. What you get in *Doctor Who* is good clean fights, just like the Cowboys and Indians films."

She did, however, admit to receiving some negative feedback: "We get lots of letters of criticism, but they are all more constructive. But if any kids really do object, they don't write and tell us. What they probably do is switch off the programme, which is what any sensible parent would do if they felt their child shouldn't watch something."

"It was brutal, violent and revolting – totally without point or plot."

Viewing figures remained more than healthy – and more people than ever before were tuning in to witness Philip Hinchcliffe and Robert Holmes indulge their predilictions for gothic horror. "*Doctor Who* was once a fantasy adventure serial for children," stated a letter from viewer Alison Duddington to *Radio Times*. "Not any more, though: in today's episode we saw the Doctor and his friends in a corpse-strewn minefield, wrenching gas masks from the faces of dead soldiers in order to survive an attack by poison gas themselves, captured by Nazi-pattern stormtroopers and finally pursued through a foggy, nightmarish landscape by the repulsive results of 'failed experiments on human genetics.' It was brutal, violent and revolting – totally without point or plot – yet convincingly enough done to be really terrifying for many normal children, and to put some very nasty ideas into the heads of some of the growing number of disturbed ones. Does the producer of this unpleasant effort *really* expect a not-too-bright child to know the difference between grim reality on the Falls Road or in Cambodia, and a jolly little Saturday romp with the Doctor?"

The producer, of course, expected nothing of the sort: "Though I am sure that most of our audience realise they are watching fiction not fact, of course, ultimately, we have to rely upon the parents in the home to decide whether a programme is suitable for their child. We do take great pains to ensure that we never depict any act of violence which could be dangerously copied by children. The episode to which the correspondent refers was the first of a six-part story, *The Genesis of the Daleks*, which, in fact, will be seen to adopt a clearly

Above: Several graphic scenes were removed from *Terror of the Zygons.*

moral attitude towards senseless warfare."

Robert Holmes was more succinct, maintaining that children "get pleasure from a little healthy horror."

Unfortunately, studies such as those conducted by Grant Noble and paediatrician John Schowalter illustrated that children often could not differentiate between fictional and documentary violence on television. Such results formed a stick the series' opponents used to vigorously beat the BBC with over the coming years.

Miraculously, sensitive Australian censors made no cuts to Season Twelve, although admittedly some stories were simply not screened at all. *Terror of the Zygons,* however, got Season Thirteen off to a shaky start down under. A close-up of Harry's bloody hand was removed from Part One, while the sequence of 'Harry' threatening Sarah with a pitchfork in Part Two was similarly excised. Strangulation scenes from Parts Three and Four were also chopped before the serial was deemed suitable viewing.

"What has gone wrong with the innocent tea-time thrill of watching 'Dr Who'?"

Some time after its initial transmission, *The Daily Express'* Jean Rook recalled 1975's *Pyramids of Mars* with particular distaste. "I blame myself for not noticing the extremely nasty turn this cult, 14-million-viewer TV programme has taken since, I gauge, last year's Sutekh episode. In which, your scalp may stir to remember, *Dr Who*'s girl assistant was stalked through a snapping, crackling autumn wood by two 7ft, grey-bandaged Egyptian mummies. Twin Frankensteins who would put the wind of heaven up Peter Cushing.

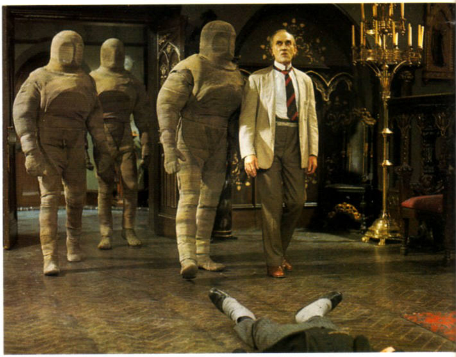
"At the time I thought them strong, if not fetid for a 'children's programme'. With wiser hindsight, I shudder to think that, while I was frying his fish fingers, my child was alone in a room with a programme which could have screwed up and permanently crunched his nerve with one mummified hand.

"What has gone wrong with the innocent tea-time thrill of watching 'Dr Who'? Where I have gone wrong – and the time switch to a later 6.20 should have warned me – is in not realising that 'Dr Who' is no longer suitable for children. And that it has grown out of rubber monster show into a full, scaley, unknown horror programme. Compared with it, an old Hammer movie wouldn't crack toffee."

The Australian Film Censorship Board records show that their editors were in complete agreement. The exact instruction for amending Part One read: "Remove shots of blood from Dr Warlock's wound, wherever possible consistent with pertinent dialogue." Only after screams and further blood were scissored did the Australians feel they could tackle the episode's cliffhanger, which was duly removed, together with the corresponding reprise in Part Two. That episode also suffered the loss of the sequence where Ernie blasts Scarman with his shotgun, and the scene where the hapless poacher is crushed between the robotic mummies. Further cuts were necessary not purely on the grounds of censorship – the story had to be carefully tailored to take into account characters missing from earlier cuts.

Jean Rook's comparison of *Pyramids of Mars* with the Hammer horror films was particularly appropriate in this climate of thinly disguised remakes of classic oldies. Of all such stories, 1976's *The Brain of Morbius* wore its influences most blatantly on its sleeve. Mrs Whitehouse branded this *Doctor Who Frankenstein* as containing "some of the sickest and most horrific material ever seen on children's television." Director Christopher Barry remains only partially unrepentant about the adult edge he gave the story: "The brain splattering on the floor didn't worry me at all, I think I rather revelled in that. But I understand it worried Mary Whitehouse. I heard that she probably complained that the brain on the ground was a God-given instrument being blasphemously treated. I think there was probably more blasphemy in Solon (the mad scientist) trying to play God. But looking at Condo being shot recently (in Part Three), I was shocked by that. At the time I was not. It is rather nasty, almost like Peckinpah. I suppose it was unnecessary, especially as he does not die right away. Looking back, in the context of being very conscious of violence, it probably was gratuitous.

"It is this old battle whether people are really dead, or whether guns hurt or not. If you see that guns do hurt, then I think possibly it makes an effect. It certainly had that effect on me, watching the Condo scene recently. You don't just point guns and let them happen. They hurt. But when the Mutt is killed (in the first episode) it is



Below: Jean Rook claimed that, compared with *Pyramids of Mars,* "an old Hammer movie wouldn't crack toffee." Photos © BBC Video.

Right: Director Christopher Barry admitted to being shocked by some scenes in his own serial, *The Brain of Morbius.*

Below: Mrs Whitehouse was offended by the "obscene vegetable matter" in *The Seeds of Doom.* Photos © BBC Video.

out of vision – just a squeal and a squawk, then you see its head. Mind you, Philip Madoc (Solon) is later tossing it around like a balloon when it ought to be quite heavy. I suppose that's a lapse in my direction!"

The Australians passed Part One with a 'G' rating – indicating its suitability for general viewing. The last three received an 'A' certificate, indicating their content as 'adult', making the episodes suitable for transmission only after a watershed period.

"Strangulation – by hand, by claw, by obscene vegetable matter – is the latest gimmick."

The beginning of 1976 brought yet more graphic horrors in the *Quatermass/The Thing from Another World*-inspired *The Seeds of Doom.* According to Mrs Whitehouse, "strangulation – by hand, by claw, by obscene vegetable matter – is the latest gimmick. And, just for a little variety, (they) show the children how to make a Molotov cocktail." The alien Krynoid and Scorby's petrol bomb also didn't go unnoticed at *The Daily Mail.* "Delving among plastic granules (for the setting was Antarctica on a modest budget) scientists found a centuries-old seedpod which, in the normal routine of sci-fi, promptly turned one of them into a giant cocktail gherkin on legs.

"'Good make-up job,' observed a 12-year-old guest, as the seedpod's victim turned green in patches. Equally unmoved, his friend offered some simple jest about being rooted to the ground. Of course, it is easy to shrug off concern over the nightmare element in children's programmes, because so many of the target audience are sophisticated, and the material tends to be unconvincing as well as lurid. 'What you have done could result in the total destruction of life on this planet,' cried Dr Who (Tom Baker), trying to believe it and failing manfully. Whereupon the actor playing the butterfingered botanist managed the sort of rueful expression seen at bridge sessions from somebody who has revoked.

"With respect to Mrs Whitehouse – she's a friend and I do respect her – she might do better to turn her attention from the BBC to the kind of parents who allow very small children to watch programmes before the age of realisation that the stuff is make believe."

Soon, the biggest censorship controversy in the programme's history would divert its course away from one kind of 'make believe' forever. ●

Matrix Data Bank

Compiled by **Andrew Pixley**

AUTON ANOMALY

Sylvia Slotter of **Southampton** has heard that *The Five Doctors* originally had an Auton scene involving the Third Doctor. Terrance Dicks' early draft scripts did indeed contain an Auton sequence which was never filmed. The sequence would have come in the first quarter of the programme after Sarah and the Third Doctor have both been snatched. Arriving in the Death Zone, Sarah stumbles alone through streets of wrecked buildings. Scattered around the place are mannequins, one of which Sarah examines, concerned that it is actually a corpse. Suddenly, the mannequin sits up and grab Sarah's throat. The other Autons rise up and surround her. The Doctor appears in Bessie, and Sarah jumps in as the Autons' hands fall away to reveal their energy weapons. Bessie swerves away from the energy bolts, but the Doctor and Sarah then find a road block which they must dismantle. While they're doing this, the Autons attack. An Auton trains its gun directly at the Doctor's head . . . Then the mannequins stiffen and collapse as the Nestene consciousness withdraws from them. With the danger passed, Sarah realises that this is her 'original' Doctor prior to his regeneration. This whole sequence was replaced with the far cheaper scene in which Sarah rolls down a very shallow piece of hillside in the mist.

MARKET MADNESS

Samantha Goodwin, also from **Southampton**, asks for a list of the creatures and characters who appeared in Part One of *Dimensions in Time* around the Albert Square market place – and which stories did they come from? In vague order of appearance, the first couple of monsters were a Cyberman (an *Earthshock* version) and an Ogron (*Day of the Daleks* and *Frontier in Space*), followed by somebody wearing Vanir armour (*Terminus*). In the upper storey windows were a Tractator (*Frontios*), a Tetrap (*Time and the Rani*) and Zog (*The Ultimate Adventure* stage play), followed by a shot of Fifi (*The Happiness Patrol*). In one corner of the square a Vervoid (*The Trial of a Time Lord* Parts Nine to Twelve) could then be seen with a mutant (*Mawdryn Undead*). The Dragon (from *Dragonfire*) then appeared in an upper window. At the climax, the previous monsters were then joined by a Time Lord (various stories), D84 (*The Robots of Death*), a Mogarian (*The Trial of a Time Lord* Parts Nine to Twelve), an Argolin (*The Leisure Hive*), a Plasmaton (*Time-Flight*), a Mentor (*The Trial of a Time Lord* Parts Five to Eight), a Sea Devil (this version from *The Sea Devils*) and a Dalek Trooper (Resurrection of the Daleks).

TRIAL TUNES

Richard Layton of **Allestree** has been led to believe that the Dominic Glynn version of the signature tune was associated with all the Colin Baker serials, and so wondered if the BBC2 repeat of *Revelation of the Daleks* and the BBC Video release of *Vengeance on Varos* with the Peter Howell version has been dubbed back on. No, Richard, I'm afraid you've been misled. The Howell version was used up to *Revelation of the Daleks* (and also *Slipback* and *The Paradise of Death* for that matter) with the Dominic Glynn version heard on only fourteen episodes, namely *The Trial of a Time Lord*.

SP Gunn of **Inverness** asks if there is a commercially available recording of the Dominic Glynn version of the theme. This was originally issued as a seven-inch single (RESL 193) and a twelve-inch single (12RXL 193) from BBC Records in 1986 and two years later turned up on the album *The Doctor Who 25th Anniversary Album* (REB 707) which the BBC issued on LP, CD and cassette.

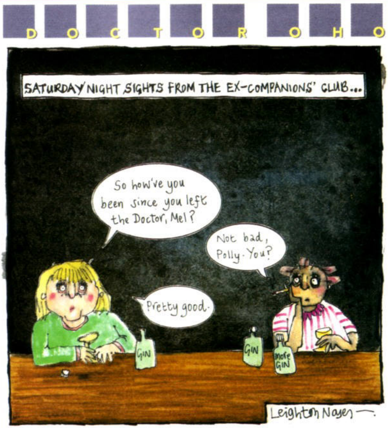
DOCTOR 007

Finally, a quickie from **David Weston** of **Stoke-on-Trent** who wants to know what the photograph on page 3 of **DWM** 134 shows. The peculiar shot of Peter Davison in dinner jacket, holding a James Bond-style pistol while a bikini-clad Nicola Bryant drapes herself around him was a specially staged publicity session that took place during the location filming in Lanzarote for *Planet of Fire* during October 1983.

Matrix Data Bank is compiled by ***DWM*** *archivist Andrew Pixley. If you have any questions about Doctor Who, send them to him at: Matrix Data Bank, Doctor Who Magazine, Marvel Comics Ltd, Arundel House, 13/15 Arundel Street, London, WC2R 3DX.*

Please note that although every question is considered for inclusion, we receive a huge amount of queries. We try to respond to as many as possible but personal replies are impossible.

Doctor Who Magazine Issue 222 sees the next instalment of *The High Council* – keep those continuity problems and speculations coming in. Send the questions you want answered and the answers to your questions to *The High Council* at the editorial address. Issue 223 features the next edition of *The Fanzine Trap* – our round-up of all the latest *Doctor Who* fanzines. Send all submissions for review to the editorial address.


D O C T O R O H O
SATURDAY NIGHT SIGHTS FROM THE EX-COMPANIONS' CLUB...
So how've you been since you left the Doctor, Mel?
Not bad, Polly. You?
Pretty good.
GIN
GIN
More GIN
Leighton Noyes

by Leighton Noyes

Beyond the TARDIS

A look at who's where over the festive period.
Compiled by **Dominic May**

Aladdin

Theatre Royal, Brighton
(December 15th - January 7th)
Starring **Colin Baker** as Widow Twankie
with **David Yip** (*Destiny of the Daleks*) and
Wei Wei Wong
Box Office: (0273) 328488
Tickets: £11, £8.50, £5
(some concessions)
Times: 2.30pm and 7.30 pm
(not Sundays)

Cinderella

Theatre Royal, Lincoln
(December 16th - January 29th)
Starring **Frazer Hines** as Buttons with Liz
Hobbs, Jean Rogers
and **David Griffin** (*The Sea Devils*)
Box Office: (0522) 525555
Tickets: £9.50 and £8 (more expensive
between 26th and 31st Dec)
Times: 7.00 pm (some 2.30 pm)

Dick Whittington

Wycombe Swan Theatre
(December 10th - January 14th)
Starring **Kate O'Mara** as Vermina with
Kristian Schmid as Dick, Bernie Clifton,
Lucy Benjamin
and Mark Rattray
Box Office: (0494) 512000
Tickets: from £12.50 to £6
(some concessions)
Times: 7.30 pm
(except 6.00pm on Dec 24th
and 31st) and 3.00 pm
(some 11.00am and 2.00 pm)

Don't Dress For Dinner

Duchess Theatre, London
(Indefinite run)
Starring **Deborah Watling** as Suzette with
Royce Mills (*Resurrection/Revelation/
Remembrance of the Daleks*)
and Judy Graham
Box Office: (071) 494 5075
Tickets: £18.50, £15, £11, £8
Times: 8.00 pm (also Wednesdays 3.00
pm and Saturdays 5.00 pm)

Mother Goose

Theatre Royal, Windsor
(December 16th - January 14th)
Starring **Peter Davison** as Dickory and
Sylvester McCoy as The Evil Baron Boris
The Bad
with Phillip Hawthorne
Box Office: (0753) 853888
Tickets: from £16.50, £14, £9 or £5 (some
concessions)
Times: 7.30pm or 7.45pm
(except Dec 25th)
and 2.30pm or 4.30pm

Aladdin

(unconfirmed - check with venue)
Theatre Royal, Hanley (near Stoke)
Starring **Richard Franklin**
as Abanazer

Public Image

It may be winter outside, but here's an overview of VHS sales over the summer and autumn. How have BBC Video's *Doctor Who* releases fared relative to the chart-topping competition since July? Not, if truth be told, as well as before . . .
Mark Wyman investigates.

Having shared the Top Three triumph on their release early in July, Season Seventeen's *Destiny of the Daleks* and the Peter Davison double-pack *The Visitation/Black Orchid* took the usual tumbles thereafter. The 23rd July CIN Top Fifty – the chart used as our source – showed *Destiny* at Number Twelve (down from Two) and the Davison duo at Thirty-One, burning down twenty-eight places from Three. Of all the series' July to October releases, *Destiny* alone had a third week on chart, down twenty-one on 30th July to Number Thirty-Three. Yet *Red Dwarf*'s *Back to Reality* showed the longer shelf-life for which the series has become renowned, spending four weeks in the Top Five and nine within the Top Thirty.

The next three monthly instalments from the *Doctor Who* video vaults showed some evidence of diminishing returns. August 13th saw a long-awaited vintage uncorked: *The Seeds of Doom* was temporarily thriving at Number Four in its entry week, two places below BBC Video's own conclusion to *Red Dwarf V – Quarantine*. Only Take That's *Everything Changes*, in its third week at Number One, and the remade children's classic *The Secret Garden* (at Number Three) interfered with the new releases' dominance as chart-toppers. But by 20th August chart sales of *The Seeds of Doom* had been scythed back so much it fell to Number Thirty-Four.

The First Doctor double-pack of *The Rescue* and *The Romans* appeared on the 17th September chart, but only at a disappointing Number Fifteen. Its second week was at Number Forty. These 1965 stories proved no match for the week's action-packed heavyweight releases: cryogenically-challenged Sly Stallone in the excellent *Demolition Man* (Number Two) and *Dragon – The Bruce Lee Story* (Number Eleven). The re-released *Star Wars* trilogy took up three other Top Ten places that week - and stayed there during each of the five subsequent weeks. There were also two new *Star Trek* releases. Consolation for *The Rescue/Romans*: it was the highest BBC label newcomer in (for them) a low-key month.

Faring worse still a month later was another Peter Davison story, Season Nineteen's *Kinda*. This registered only once in the Top Fifty at a frankly poor Number Eighteen on 15th October. Among the many higher chart entries: Van Damme's *Hard Target*, Disney's *Hocus Pocus*, the re-released *Gone With the Wind* and more *Star Trek*. This showing is particularly surprising given the success of July's double-pack from the same season with the same crew and the same lack of familiar hooks (old friends, foes or monsters).

Although not directly indicating declining sales, the slump in chart places is rather disconcerting. When fifteen titles were released in 1992 – sometimes three at the same time – only *The Aztecs* failed to make the Top Ten: in 1993, all fifteen titles (even the luxury box sets) entered at Number Ten or higher, and the average chart run was nearer three weeks than two. In 1994, chart achievement has not been so consistent, with *Kinda*'s showing being the weakest during the three years to date.

Meanwhile, in the same period, thirteen *Star Trek* volumes were released (from either *The Next Generation* or *Deep Space Nine*), all of which debuted within the Top Ten. Eight of these had a Top Three placing, and all bar one had a second week within the Top Thirty. The position of the early 1990's, when *Doctor Who* was rarely surpassed by *Star Trek* chart-wise, is no longer the case. ●

Welcome to the house of Horror...

HAMMER HORROR

The Curse of Frankenstein

The Curse of the Werewolf

FULL COLOUR COLLECTORS' SPECIAL ✝ ON SALE 24TH NOVEMBER ✝ ISSUE 1 - FEBRUARY '95